SUN ECHO

SUN ECHO

Space is a product of interrelations. It is constituted through interactions, from the immensity of the global to the intimately tiny.

Doreen Massey

SUN ECHO

In ‚Sun Echo' I create situations in which I reflect upon a shared creation of reality. I believe reality is not a private affair; it emerges in the spaces between us, in the interactions, and in the shared meanings we create together. Reality is not a fixed entity waiting to be discovered, but a dynamic process of continual creation and unfolding. It is not something 'out there' that we passively observe, but something we actively participate in through our perceptions and interactions. The nature of reality is intertwined with our own subjective experience, shaped by our cognitive processes, emotions, and cultural background. We co-create reality through our embodied interactions with the world, constantly shaping and being shaped by our environment. It is not a singular, objective truth, but a multiplicity of perspectives and interpretations, each offering a unique window into the complexity of existence. To understand reality, we must embrace the interconnectedness of all things and recognize the profound interdependence between ourselves and the world we inhabit.

'Sun Echo' denkt Raum relational als Konstrukt von Beziehungen und damit eine radikal offene Zukunft. Dabei interessieren mich Verhältnisse von Micro zu Makro. Der Werkzyklus ist in drei Kapitel gruppiert. In ‚Geography' verbindet sich das intim Lokale mit dem unermesslichen Globalen. ‚Assembly' denkt über Modelle und Erfahrungen von Gesellschaft nach. Und 'Social Memory' beschäftigt sich mich Geschichtskonstruktion von sozialem Raum.

Hapticality is the touch of the under commons, the interiority of sentiment, the feel that what is to come is here. Hapticality is the capacity to feel through others, for others to feel through you, for you to feel them feeling you.

Stefano Harney and Fred Morton

CHAPTER 1
GEOGRAPHY

If everybody would agree that their current reality is A reality, and that what we essentially share is our capacity for constructing a reality, then perhaps we could all agree on a meta-agreement for computing a reality that would mean survival and dignity for everyone on the planet, rather than each group being sold on a particular way of doing things.

Francisco Varela

አንዳንዴ ብቻ ፈና ለ ጨረር አፈር ነው ለ ጨፈረ ማንጸባረቅ ጥላ
(SOMETIMES, TO LIGHT THE SOIL, ONE HAS TO DANCE UPON ITS SHADOWS)

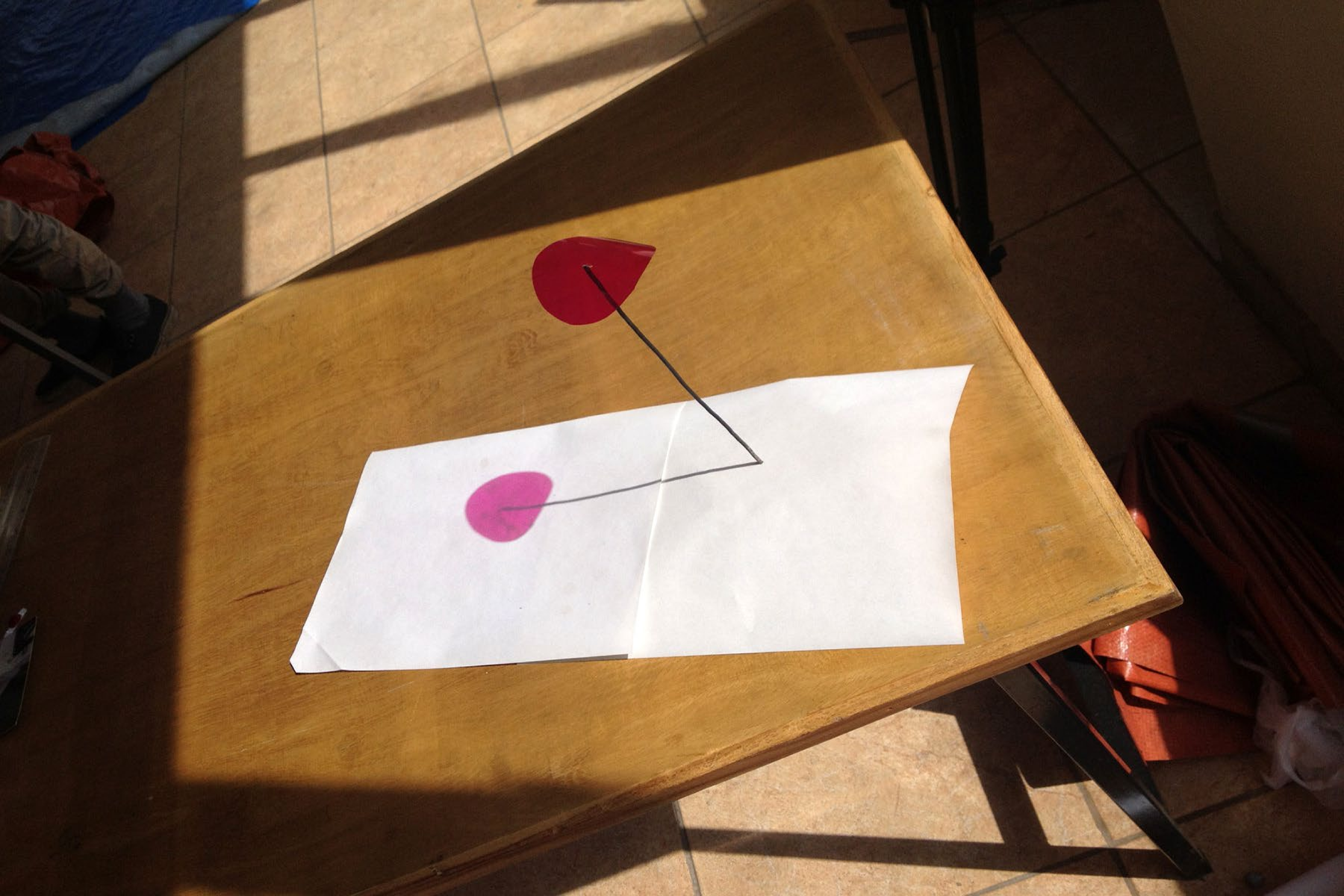
Temporary pavillon
8 x 8 m.
2012

shown at 'Jan Meda – Großes Feld', Addis Ababa, Ethiopia, 2012

Based on the method of construction of 12th century ethiopian churches i.e. in Lalibela, the architecture allows for a use as a playground for children and adults, as well as for a contemplative walk-through. It is most of all build as a tool to experience the horizon as a physical metaphor. Space is here understood as the product of interrelations; not as a pre-existing grid into which we are then somehow put.

AP
ALIA

MBF
PROFESSIONAL LIGHTING SUPPORTS



VERKNOTUNGEN
in collaboration with Hans-Henning Korb

Encouters on the fields in rural Ethiopia, Kite
Full HD video loop, landscape format, 23 min.
Dimensions variable
2012

Shown at ‘Addis Foto Fest 2012’, Alle School of Fine Art and Design, Addis Abeba University, and
Modern Art Museum, Addis Ababa, Ethiopia, 2012

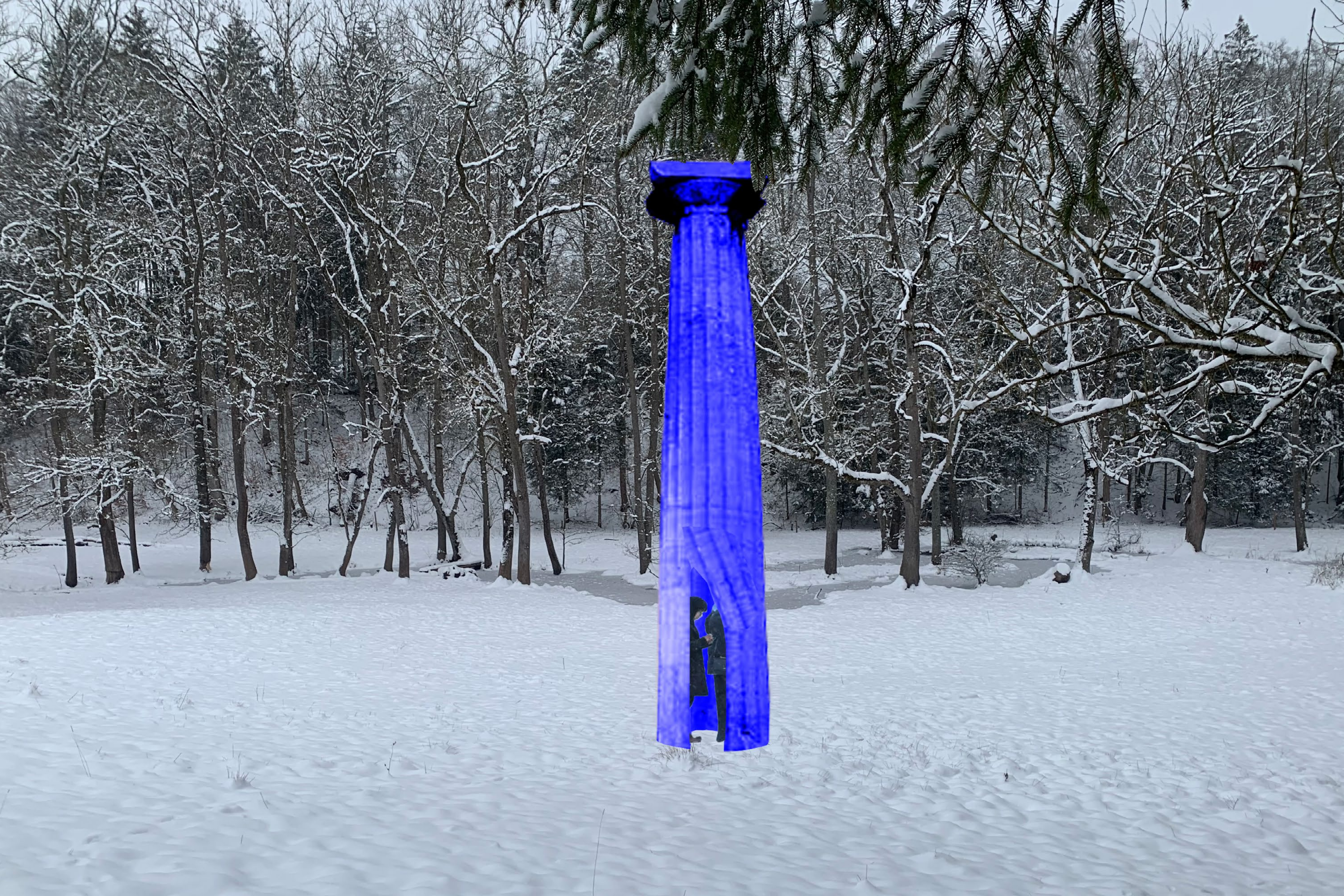
Image: Courtesy of the artists and Raul Walch

SEVERAL RHYTHMS BOUND

performed together with NESTA Art Village comunity Addis Abeba
2011

Based on the work ‘Four in Balance’ by Franz-Erhard Walter, an intuitive interpretation of this performance was enacted with members of the NESTA Art Village Comunity in Addis and us as guests from afar. Rather than a situation of contemplative balance an interplay with dissonances emerged. But as shading light on power relations is important the shared activity also marked the beginning of a constructive collaboration in the years to follow.

Images by Eric Ellingsen



THE TRANSITION

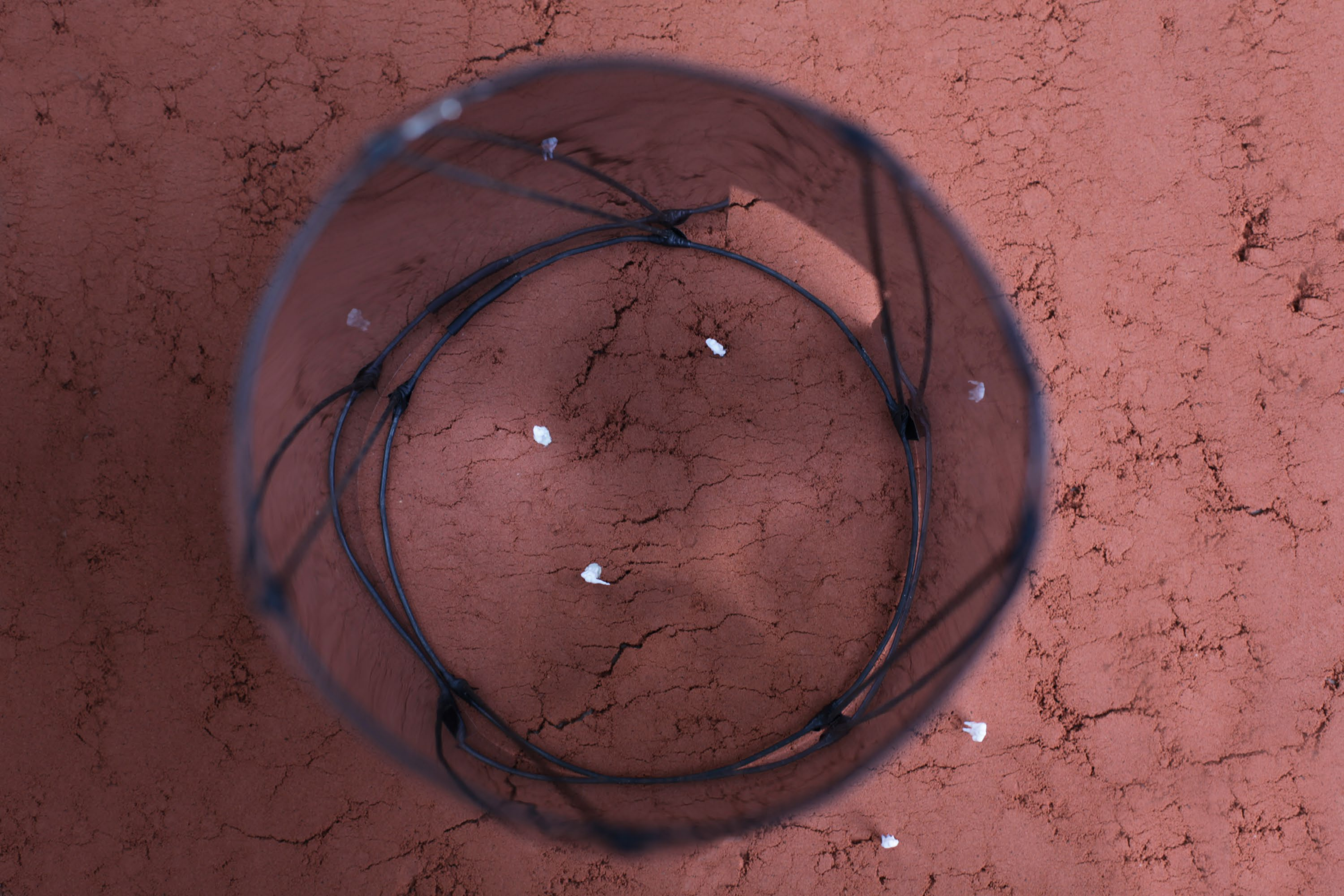
sheduled for winter 2023

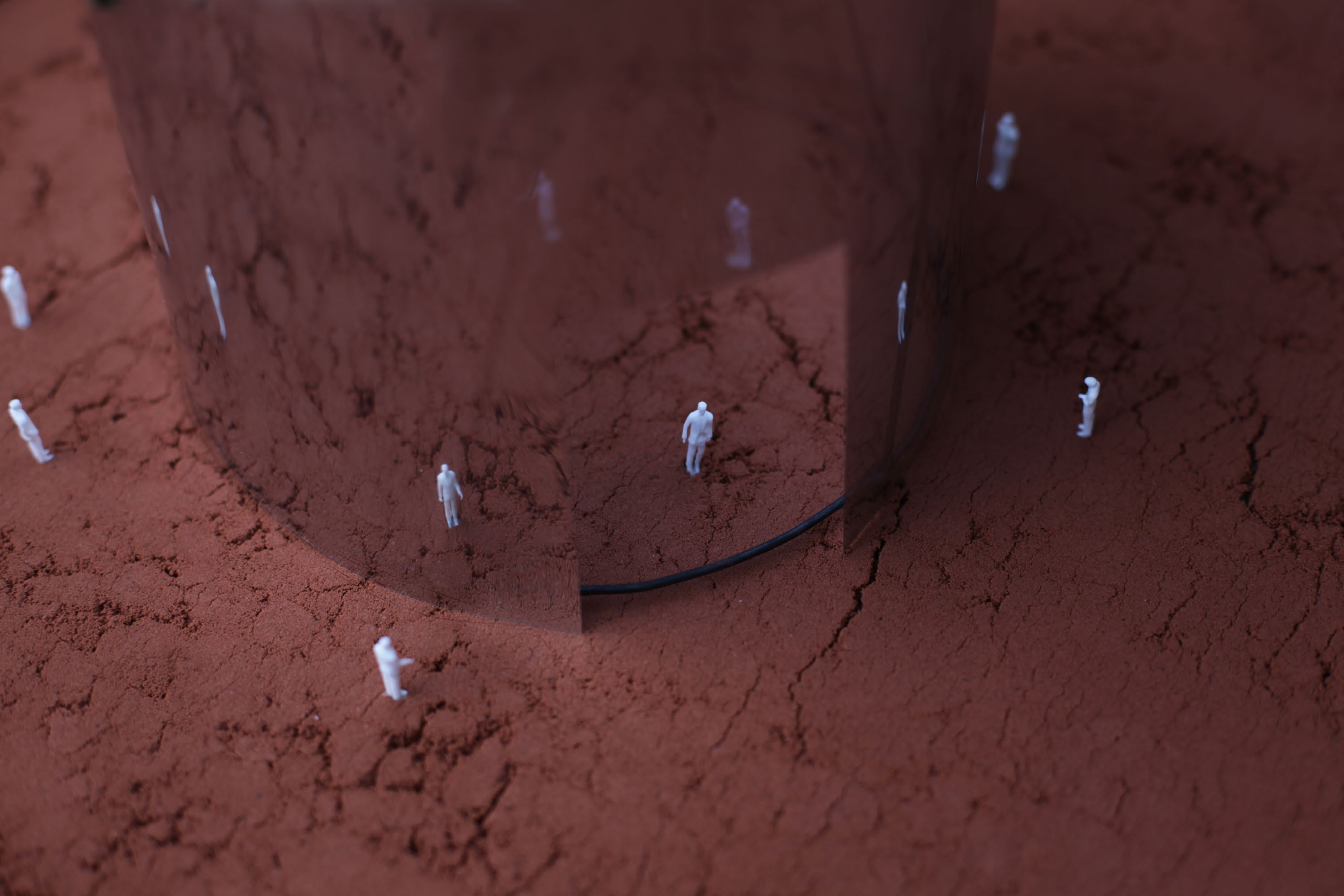
On a winter day in Bavaria with fields and forests snow covered, 8 people are invited individually to participate in ‚The transition‘. Each participant not knowing of the invitation of the others and unaware of anything about the work are dropped via a taxi outside the city into a snow covered field. They are instructed to follow through walking a red line drawn into the snow and wait at ‚The Destination‘. Not knowing where the line leads them the participants engage on a solitary journey through acres, densely and loosely grown forests and clearings of about one hour. The sound of the footsteps is silent because of the snow. Now and then there is the chance to spot an animal, a deer or a rabbit. With the destination unknown and with trust that the author of the work intended an experience valuable for the participant the process of solitary walking to a place unknown unfolds.

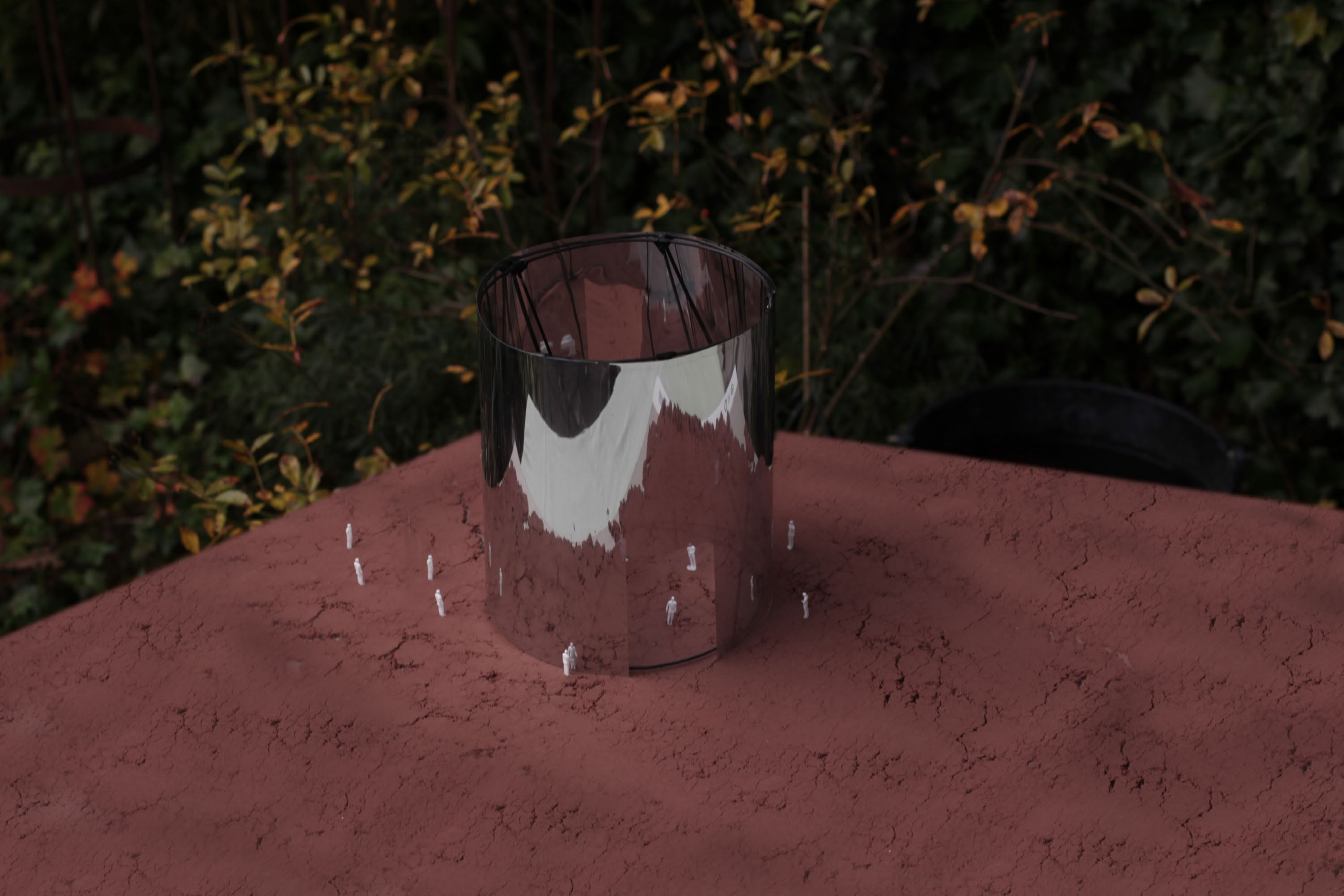
To the end of the journey a spatial situation close to a frozen stream emerges. There, an architecture is installed made from blue curtains. From the inside smoke is rising. The red line faces the architecture and on closer inspection here 7 other red

lines center. Might there be someone inside ? With entering the blue curtain building the participant finds himself alone with a burning fire inside. Here warmth feeds the needs of the solitary walking body and soon a second participant emerges surprisingly by opening the curtain. After a while the space is filled with the complete amount of participants and chats around the fire emerge. But there is no instruction of how to proceed so all that is happening is undefined. What the people do with the situation in the structure, if they leave alone back of how they came, or as a group is entirely up to them.

With the work I feel indebted by Doreen Massey's claim for a radical openness of the future and society as anti-essentialist meaning to define identities as in process. For me space is thought genuinely relational, always in the process of becoming and never a closed system. I try to break hegemonic notions of temporal narratives by thinking space as the condition for creativity by not defining space as a-temporal fixed structures. Space for me is the sphere in which distinct trajectories coexist. This means that more than one voice can exist. Without space no multiplicity. Without multiplicity no space. If space is indeed the product of interrelations, then it must be predicated upon the existence of plurality.







BUT IF THE BOTTOM THAT UNDERLIES APPEARING ESCAPES YOU, HOW CAN YOU BE GIVEN EXISTENCE?

Two-way mirror, steel, leaves from Socotra dragon blood tree
model from 2023

As a proposal for a public art project in a destert in the middle east, the work consists of a circular space (with a door) that on the inside is fully covered with a seamless mirror. From the outside never the less, the visitor is able to look inside the space and at the visitors enclosed. On the inside of the installation some leafs of the Socotra dragon blood tree, a species endemic in Yemen, lay on the ground.

UNTITLED

Negative architecture digged into the ground

Sketch from 2023

In a German open coal minig area a negative architecture in the form of a circular pathway is digged into the earth that is excarvated close by. The structure is based on the ground plan of modernist icon 'Glass Pavilion' by Bruno Taut. The architecture is a body deep at the opposing part of the entrance. It allows for a contemplative walkthrough in circles but is most of all build to experience the horizon. Coal mining in Germany is widely contested considering its impact on the climate and is therefore a critical factor in the discussion on climate justice.

THE SONG OF THE CYCADIA

Negative spaces digged into the earth
each 9 x 2 x 3 m
sketch from 2023

Cyprus' Green Line divides greek from turkish territory, east from west and and the EU from territory outside of the EU. Passage of the border is limited physically and immaterialy. For the project the 2 cut outs from earth oppose each other on each side of the borders. They are never the less linked trough an immaterial spatial form that fits into both cut outs and can only be imagined.

A
B
B'

GEOMETRIC LOVE

Choreographic System
Workshops, Videos, Installations

2012 - 2023

Two participants move according to a geometric function. Within the possibilities of this choreographic system, they train intuitive collaboration on the problem of moving together through space. The rules with which they navigate are build on mutual dependency. One stands, the other circles around this body. Then roles are switched. Intuitively a feeling for the common organism is build. In order to navigate this organism through space, to give it direction, both need to perceive the common body.

The film works blend both perspectives of the two participants into one shared reality. In the film installation the viewer is adressed and becomes part of the choreography by perceiving the work.

The work speculates on the hypothesis that geographical space must be defined less by an Euclidean conception of space than by a relational one.

TICKETS · G

Ausweitung der Kampfzone
!!! Moshe Gershuni
No Father No Mother
Ausweitung der Kampfzone
LUFR

GEOMETRIC LOVE (GLASS OPPOSITE)

Workshop / Performance / Film-installation
durational
2014

participatory performance and installation at Neue Nationalgalerie Berlin
as part of the Festival for Future Nows 2014

For ‘Geometric Love (Glass Opposite) - an exercise to train intuitive collaboration on moving together through space based on a choreographic rule - participants were invited to parctice the work in the historic Mies van der Rohe builing. Two bodies move through the building circling around each other while filming the opposing body in space. The visitors become involutarily participants of the situation thus co-creating the work. Given the historical significance of the building as a former outpost of western values on the border to east Berlin, the work not only rethinks a ghost of the past but also embodies a possible interpretation of its future function and meaning.

GEOMETRIC LOVE (GLASS OPPOSITE)

Workshop / Performance, Full HD Video
15’
2014

Installation view at Neue Nationalgalerie Berlin
as part of the Festival for Future Nows 2014

In the Neue Nationalgalerie „Geometric Love“ was practiced in the historical architectural context of the iconic Mies van der Rohe building. The two bodies move through the building according to the choreographic rule while filming each other. Thereby they train intuitively to move together through space within a common body. A feeling for the shared organism is created. Given the historical significance of the building, the work not only rethinks a ghost of the past but also embodies a possible interpretation of its future function and meaning.

GEOMETRIC LOVE (TENDER LEAF SONG)

Workshop / Performance, Full HD Video
15’
2013

Shown at ‘Geometric Love’, Goldberg Gallery 2016

GEOMETRIC LOVE (VAST VILLAGE FUTURITY)

Workshop / Performance, Full HD Video
15’
2012

Shown at ‘Jan Meda - Großes Feld’, Addis Abeba, Ethiopia, 2012

GEOMETRIC LOVE (YOUR CRACKLING LIPS)

Workshop / Performance, Full HD Video
15’
2013

Shown at ‘Taller Bloc’ Santiago de Chile, 2013

GEOMETRIC LOVE (SINOUS VILLAGE BODY)

Workshop / Performance, Full HD Video
15’
2012

Shown at ‘Groupshow’ Goldberg Galerie 2016

GEOMETRIC LOVE (WAVE ENTAGLEMENT)

Workshop / Performance, Full HD Video
15'
sheduled for Summer 2023

Digital sketch

'Geometric Love (Wave Entanglement)' is part of the work cycle 'Geometric Love' which is based on a choreography for 2 participants. With the help of the choreographic set of rules, they practise moving through the space together. A process of coordination and being bound in the choreographic organism is created. For 'G. L. (Wave Entanglement) two participants of the same age (born 1985 in Munich and in Prague) practise the exercise. The setting is the former satellite communication station in Bavaria that was used for communication and espionage in the Soviet Union during the Cold War.

The work tests the hypothesis that geographical space must be defined less by a Euclidean conception of space than by a relational one.

GEOMETRIC LOVE (CLAY SOURCE)

Workshop / Performance, Full HD Video
14’
2024

‘Geometric Love (Clay Source)’ is part of the work cycle ‘Geometric Love’ which is based on a choreography for 2 participants. With the help of the choreographic set of rules, they practise moving through the space together. A process of coordination and being bound in the choreographic organism is created. For ‘G. L. (Clay Source) two participants enact the piece inside a crater in a park that is the former site of a clay mining area in Munich.

The work tests the hypothesis that geographical space must be defined less by a Euclidean conception of space than by a relational one.

THE NATION

ritual, ferrite magnets
2023

‚The Nation‘ is a network for potentially all human beings on the planet. The sense of belonging to ‚The Nation‘ is expressed through an introductory ritual consisting of single conscious breath after which a piece of jewelry in the form of a ferrite magnet is handed out to the participant. The magnet itself - apart from its connective character - is a microscopic piece of an architecture that is possibly to be build in the future.

CHAPTER 2
ASSEMBLY

ALL WARM

Theater spotlight
9 x 9 m.
2011

Upon approach of people a light cone enlightens an urbanistically significant space in the central city forrest in Leipzig. The more people join, the brighter the light cone shines. The park connects the western and eastern parts of the city. On a crossing in the middle of the park, 8 paths run towards each other from different directions and create a space of encounter and assembly. Through the architectural intervention, the function of this space is enhanced. People start to pause for a moment and get into conversations with each other. It is a situation that articulates the feeling for the other through creating tangential moments among the people of the city. The work articulates a basic parameter of the public; which ist the question what it means to appear. The appearance of the body in public space is a premise for politics to take place.

ALL WARM

Cardboard, sage branches
30 x 40 x 40 cm
2011

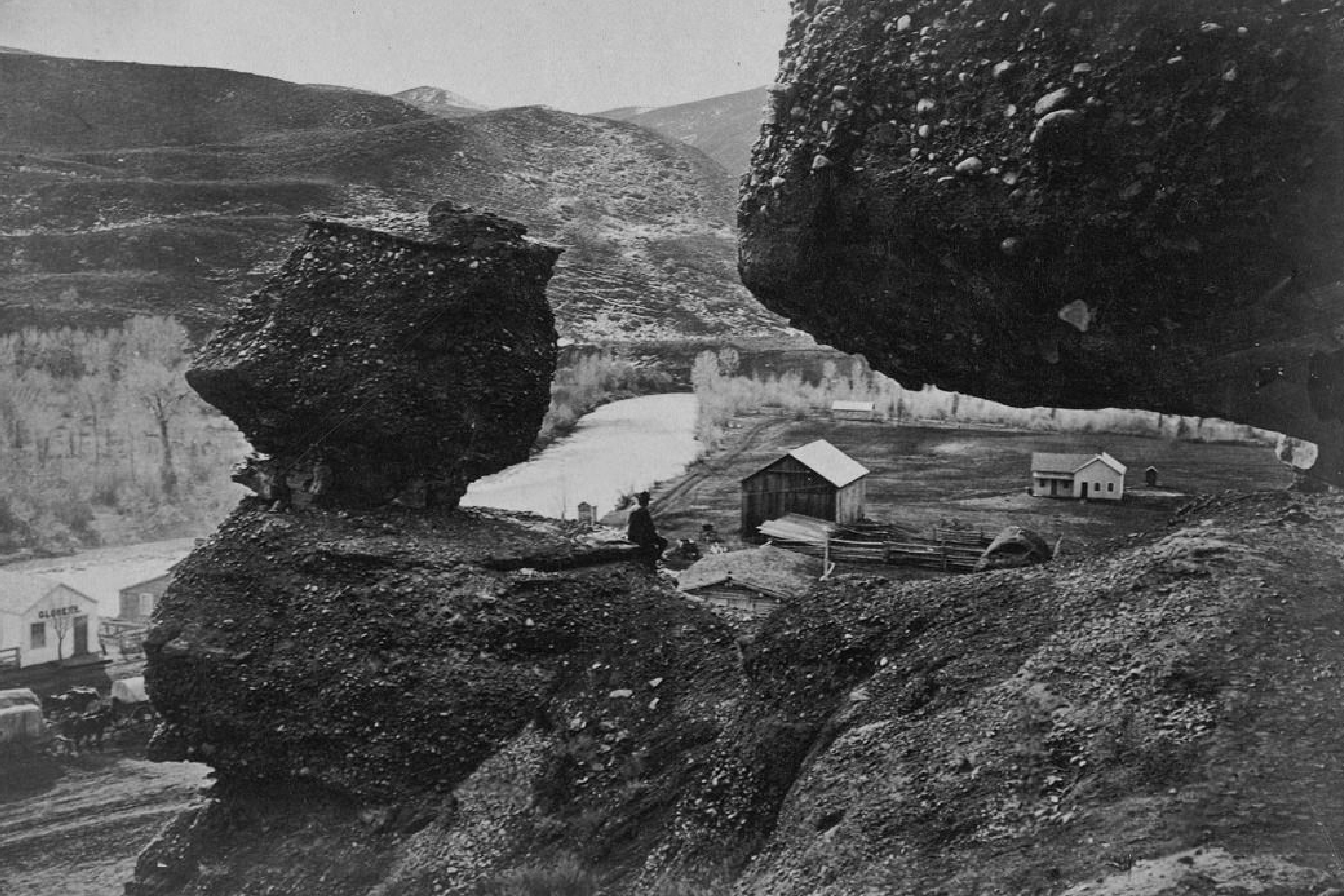
The works enlightens an ubanistically significant place in the central city forrest in Leipzig. The park connects the western and eastern parts of the city. On a crossing in the middle of the park, 8 paths run towards each other from different directions and create a space of encounter and assembly. Through the architectural intervention in form of a light cone, the function of this place is enhanced. People start to pause for a moment and get into conversations with each other. It is a place that articulates the feeling for the other through creating tangential moments among the people of the city. The work articulates a basic parameter of the public; which ist the question what it means to appear. The appearance of the body in public space is a premise for politics to take place.

WARMTH PAVILION

Steel, sensor, warming device, audience
dimensions variable

Model from 2011, Sketch from 2021, realization sheduled for winter 2023

On the Theresienwiese in Munich, Germany a sculpture radiates heat controlled through a sensor. In the winter people gather close to the sculpture which uncovers the surrounding snow and ice through its warmth. The more people gather close to the sculpture the more heat is emitted. The device’s heat articulates togetherness in the bodily sensation of warmth. Thus a physical experience of the collective presence is created and an assembly is initiated. To gather is a basic function of the public space. The appearance of the body in public space has a primary political dimension even before any demands are verbally articulated. The Theresienwiese is a historical site where demonstrations were taking place that lead to the proclamation of the Bavarian socialist republic in 1919.


GLOBE

UNTITLED

11 Films
Color, Sound, each 5 min
Sketch from 2024

Referring to the archaic culture of storytelling, the journey of a story begins in Munich, Germany, about storytelling itself and the relationship between the local intimate and the immensity of the global. Traveling participants pass on the story and its communication instructions to those they meet, so that a network is created in whose growth the story constantly changes and merges with local conditions and narratives. The instruction contains a feedback loop so that the respective states of the story are continuously documented. A transformed story may also be returned to its place of origin by travelers.

In a second step, 11 different stories of the ever-evolving contingent network will be selected and given as a script to filmmakers around the world to make a five-minute short film in their language and country. These films will then be shown in the exhibition space as a materialization of a momentary state of the project.

UNTITLED

Alternative economic model, performance
durational
sheduled for 2025

In the context of an exhibition of my work a micro economy is created by via the establishment of a contingent system of story telling. The visitors are invited to approach the dealers in the Görlitzer Park to pay them for telling them a story. Through this an alternative income for the excluded is created. The story telling system is driven by chance, personal experience, contingency and unpredictability. One dealer is approached with a narrative story about alternative economic models. He is instructed to pass the story on to the next dealer that would like to participate in the project and add a following sequence of the story according to his own imagination. This Cadavre Exquis is extended endlessly as to sustain the economic model into the future by a continuous change and evolution of the story.

W
RD

UNTITLED

Alternative economic model, performance
durational
sheduled for 2025

In the context of an exhibition of my work a micro economy is created by via the establishment of a contingent system of story telling. The visitors are invited to approach the vendors on a beach in Italy to pay them for telling them a story. Through this an alternative income for the excluded is created. The story telling system is driven by chance, personal experience, contingency and unpredictability. One vendor is approached with a narrative story about alternative economic models. He is instructed to pass the story on to the next vendor that would like to participate in the project and add a following sequence of the story according to his own imagination. This Cadavre Exquis is extended endlessly as to sustain the economic model into the future by a continuous change and evolution of the story.

WHAT IF EVERYTHING YOU CONCEIVE CAN BE BROUGHT INTO BEING ?

Short film, 4K with sound
ca. 20 min
Completion scheduled for Summer 2024

On a sunny Thursday in Vienna the film follows a young Rabbi on a walk along the city's Eruv controlling its intactness and stroking along its barriers with his hand. The eruv is a Jewish ritual enclosure erected for the purpose of allowing activities that are normally forbidden on Shabbat, in particular the carrying of objects from a private area to a semi-public area. The eruv is found in several Jewish communities, especially Orthodox ones.

An eruv accomplishes this by symbolically integrating a number of private properties and spaces, such as streets and sidewalks, into a larger "private area" by surrounding them with partitions, thus avoiding restrictions on transfer between areas.

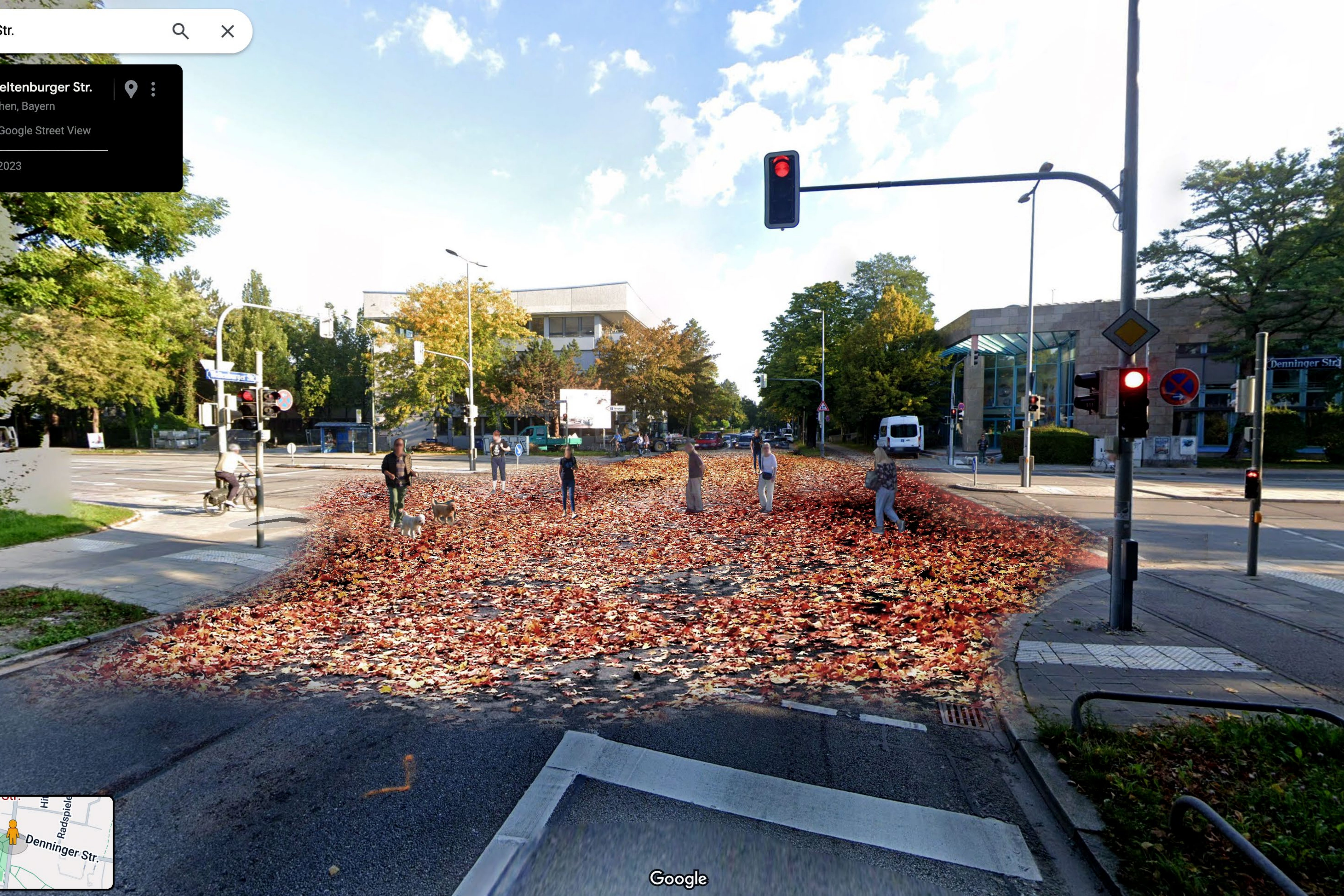
An eruv allows Jews to carry, among other things, house keys, handkerchiefs, medicines or babies, and to use baby carriages and canes for the blind - all things that are otherwise forbidden outside the home during Shabbat when there is no eruv.

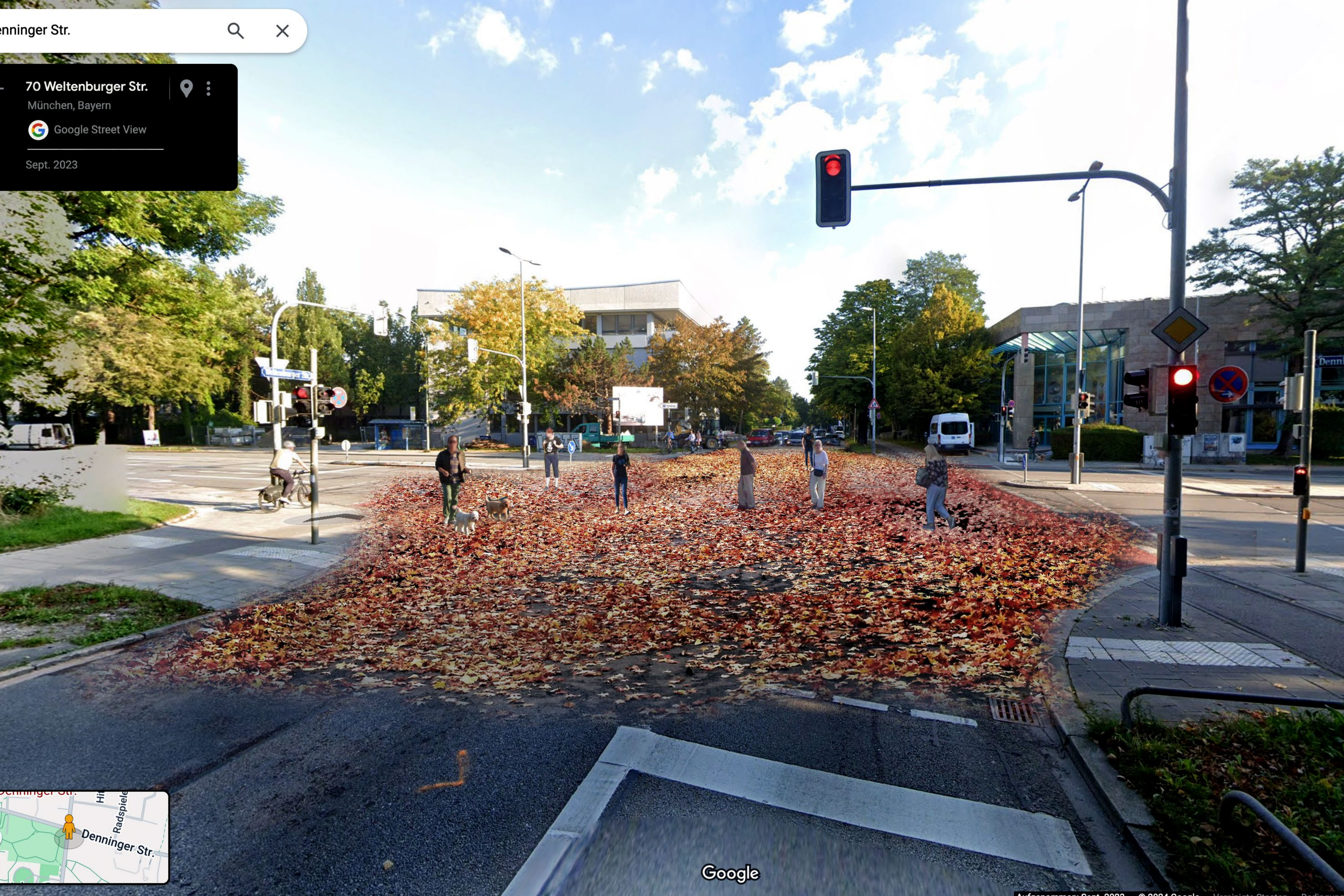
STRAND
CORNER
HOUSE
ISLE
OF
MAN
MONSEIGNEUR
NEWS
NEWS
NEWS
THEATRE

NOVEMBER

Theatre fog
dimensions variable
Sketch from 2024

In a densely frequented square with shops, signage and public life theatre fog is vastly dispersed, interrupting the usual spatial protocol. A theatrical atmosphere is created where people hesitate and wonder, where the daily duties come to a pause and metamorphose towards unpredictability.


Str.
eltenburger Str.
hen, Bayern
Google Street View
2023
Denninger Str.
Hi
Radspiele
Denninger Str.
Google


enninger Str.
70 Weltenburger Str.
München, Bayern
Google Street View
Sept. 2023
Denninger Str.
Radspiele
Denninger Str.
Google
Aufgenommen: Sept. 2023
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OCTOBER

Autumn Leafs
dimensions variable
Sketch from 2024

In spring in a densely frequented crossing with shops, signage and public life autumn leafs are distributed in vast amounts creating a dense and thick layer over the crossing interrupting the common spatial protocol defined by driving, shopping and other consumptive practices. It further intersperses the perception of time by creating the melancholic experience of an autumn day. Interwoven among the contingent evolvement of the situation are now and then two performers enacting the habits of a couple in slow motion.

UNTITLED (PAVILION)

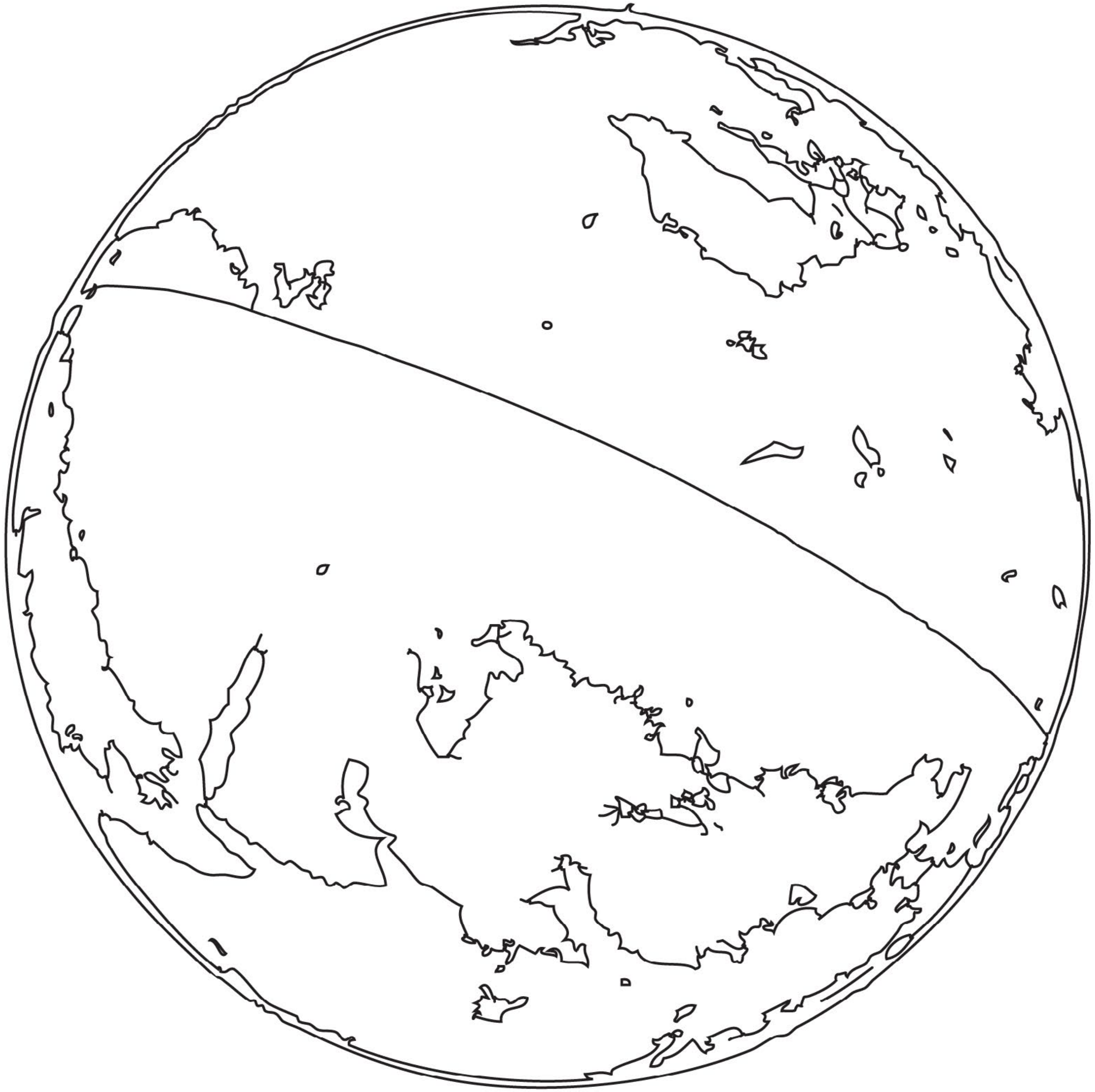
Performance, 3 participants
Tempelhof Park, Berlin

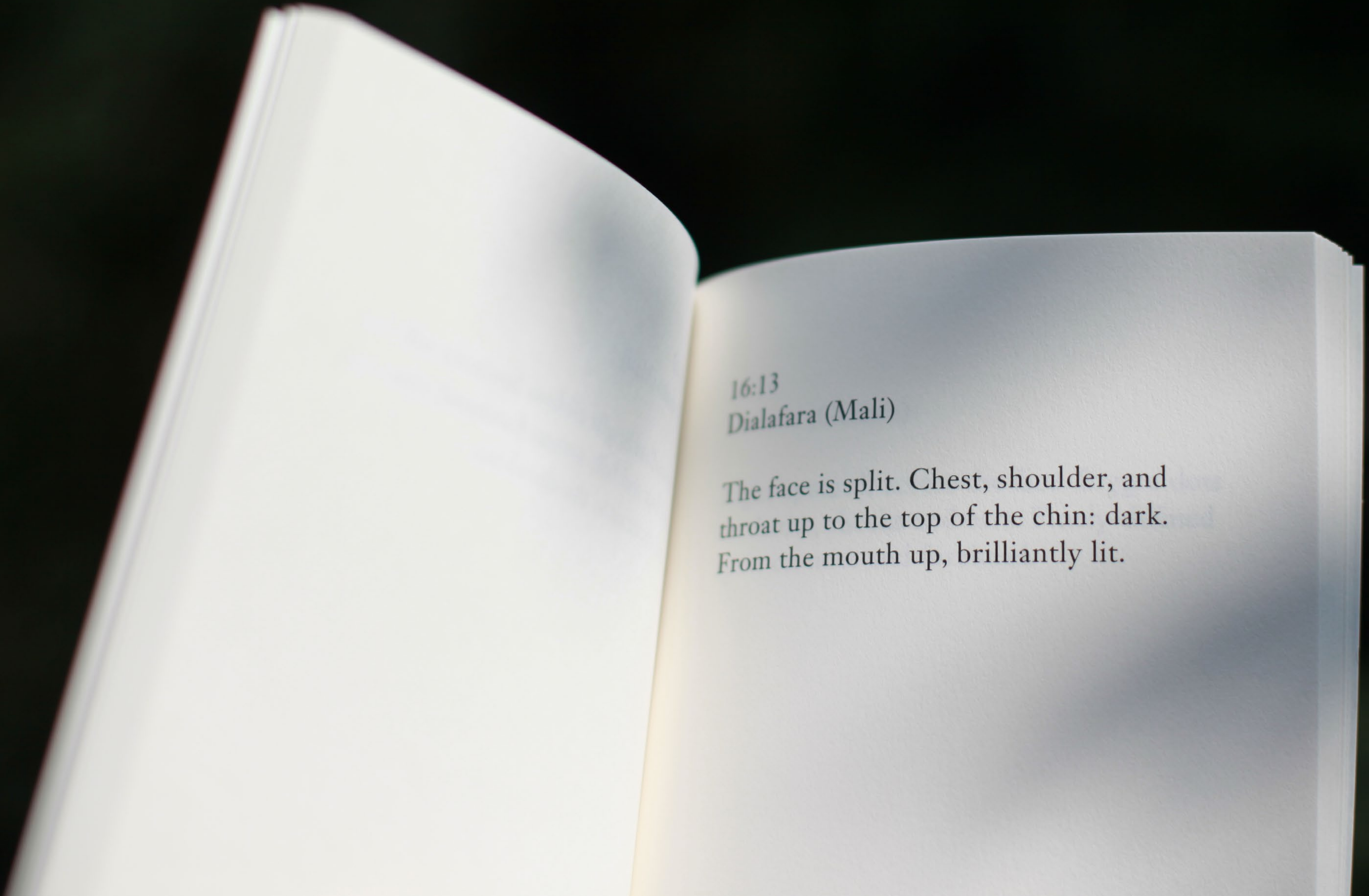
2011

In the context of a local discussion about the future use of the Tempelhof field in Berlin (the discussion was if houses will be build here and for whom), three participants stand in the constellation of a triangle looking at a point above them, thus forming a tetraeder with their gazes. Passerbys connect temporarily to the structure by affectively searching for the invisible point.

Performance at Tempelhofpark Berlin, 2011 & 2016
Film documentation as part of a presentation of the
Institute for Spatial Experiments @ Goethe Institute Sao Paulo 2011

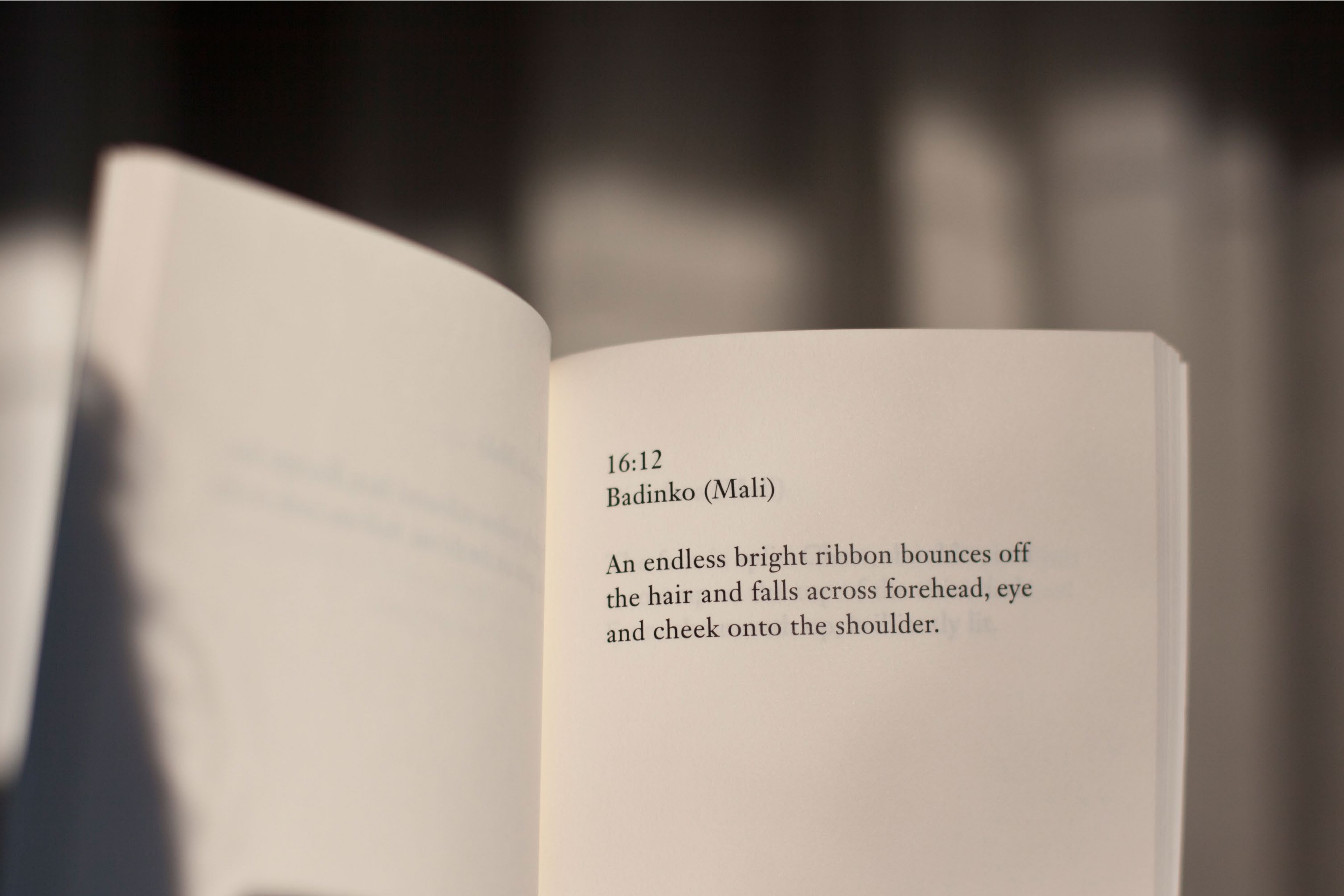
Leon
Eixenberger
*Not Visible
Wave*





16:13
Dialafara (Mali)

The face is split. Chest, shoulder, and throat up to the top of the chin: dark. From the mouth up, brilliantly lit.



16:12
Badinko (Mali)

An endless bright ribbon bounces off
the hair and falls across forehead, eye
and cheek onto the shoulder.

13:22
Araripe (Brazil)

Shiny spots on the ridge, just beneath the peak.

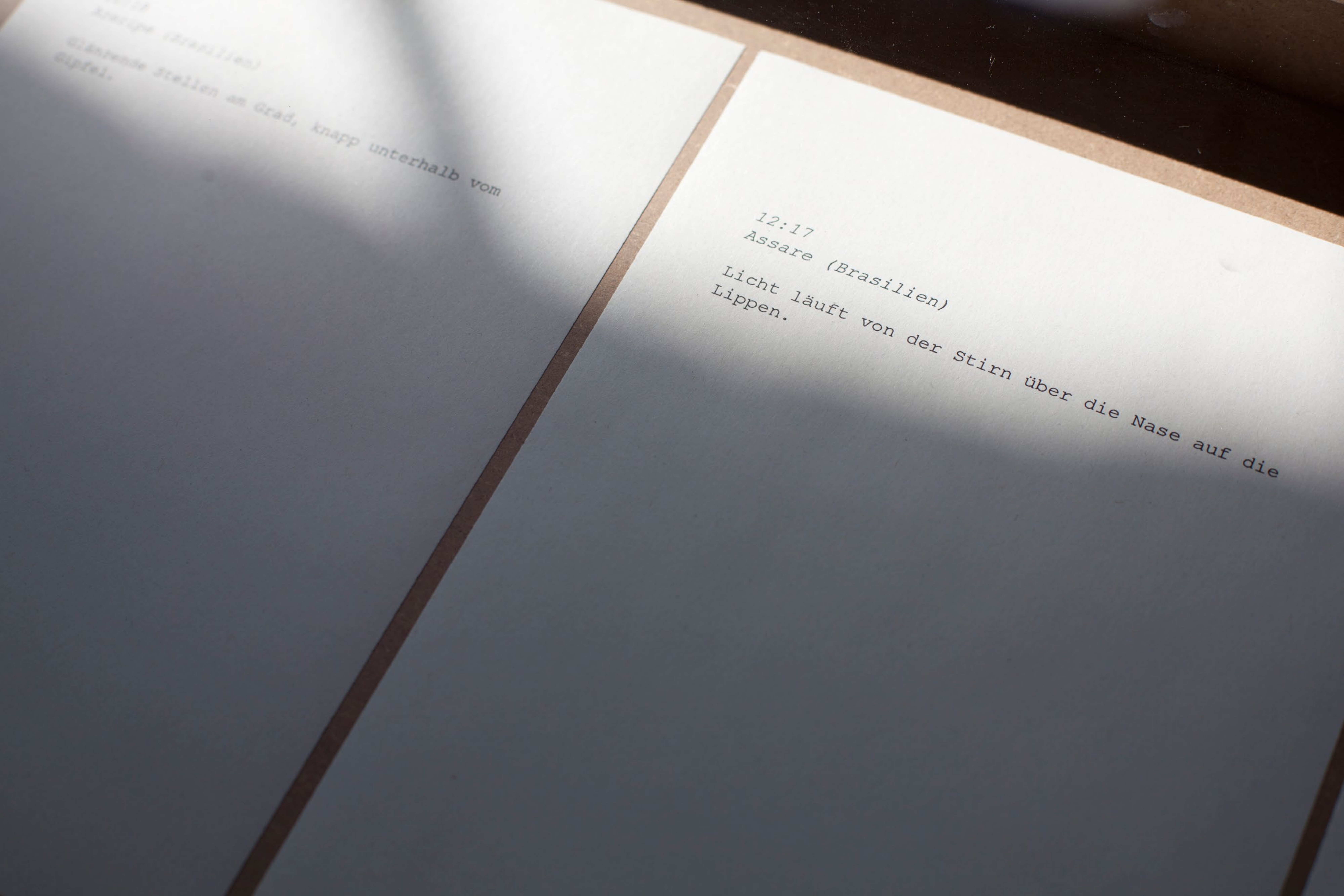
NOT VISIBLE WAVE

Book
95 p.
2013

The work consists of writing describing a series of intimate tangencies in which the sun merges with the surfaces of people's faces, animals, plants and objects in synchronicity. The places the text references form a line around the globe.

Documentation photos of the book from different locations in the world.

Available at Motto Distribution



Araripe (Brasilien)

Glänzende Stellen am Grad, knapp unterhalb vom Gipfel.

12:17
Assare (Brasilien)

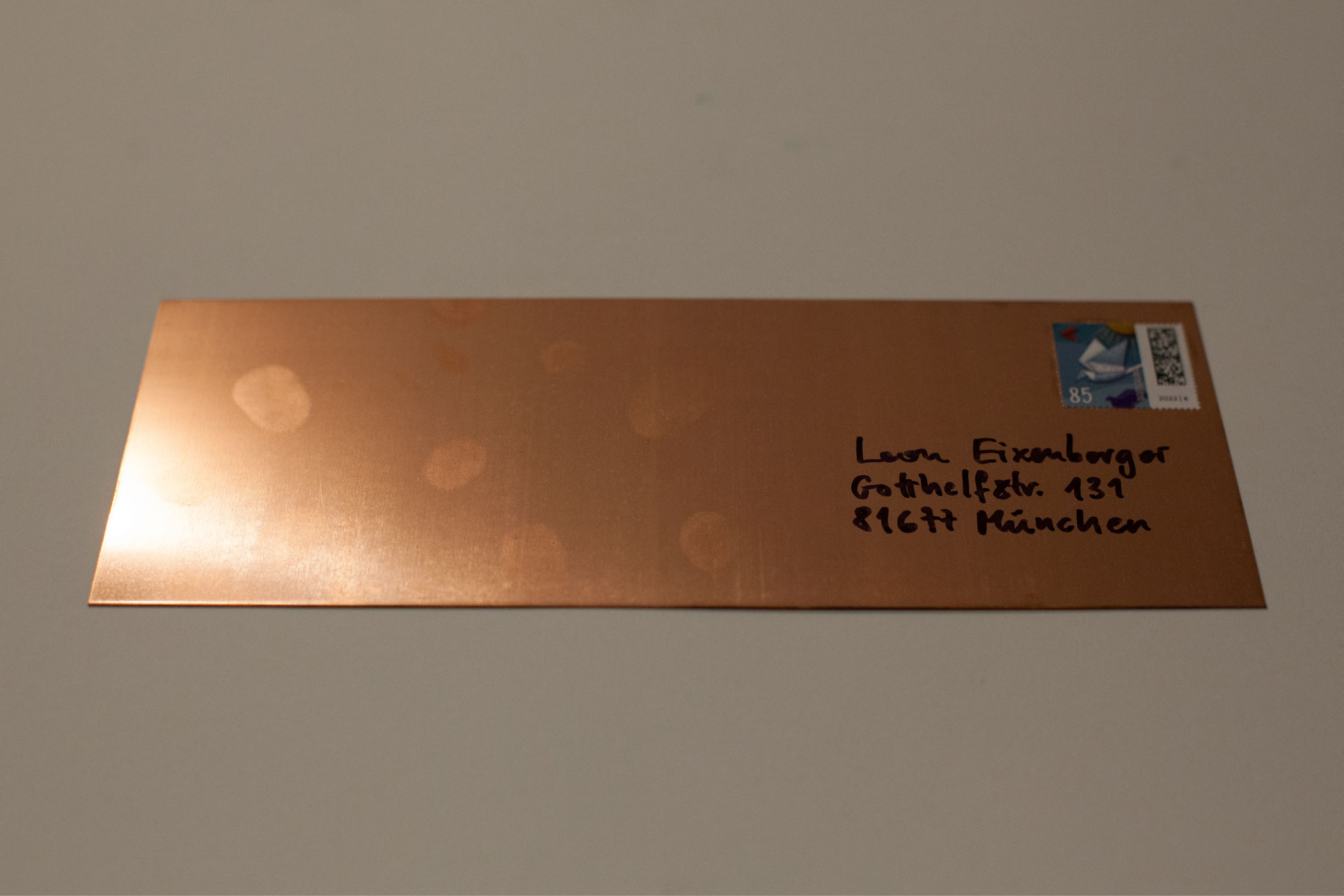
Licht läuft von der Stirn über die Nase auf die Lippen.

NOT VISIBLE WAVE

wood, metal, paper, 20 texts
5 x 1,4 x 0,3 m
2013

The work consists of an installation containing writing describing a series of intimate tangencies in which the sun merges with the surfaces of people’s faces, animals, plants and objects in synchronicity. The places the text references form a line around the globe. The vitrine in the installation is part of that line.

Installation View, ‘Accidental Accomplishment’ @ Studio Olafur Eliasson, 2013



Leon Eixenberger
Gotthelfstr. 131
81677 München

UNTITLED

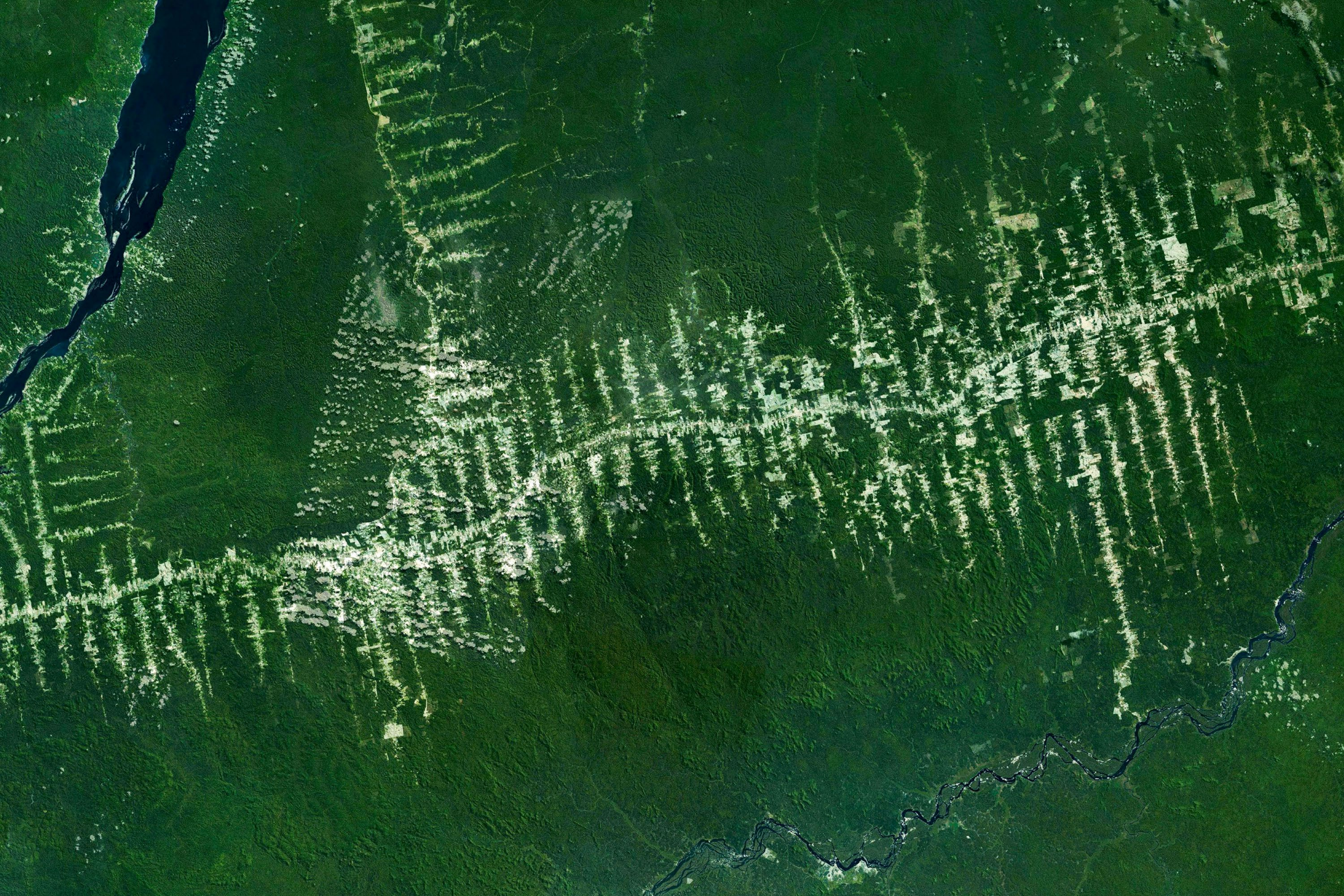
Copper, stamp
24x10cm
2024

A postcard made from a copper plate sensitive to touches is send from far back to the senders home. Fingerprints bear witness to intimate moments of contact and bring the labour behind the postal service into visibility.

WHEN OUR LIPS SPEAK TOGETHER

UHD Film
Color, Sound, 20 min.
Scheduled for 2024

The film work consist of ultra-close-ups of inter-human touches. Kisses, Handshakes, gentle touches, direct and indirect, are depicted in macro shots. In a voice over a hundreds of voices vocalize the subjectivity of the bacteria societies and other microorganisms living in and on our bodies. These micro-creatures dispersed and communicating among all living and non living beings form a network co-shaping how we think and feel, and are in constant evolvement due to our social tangencies.

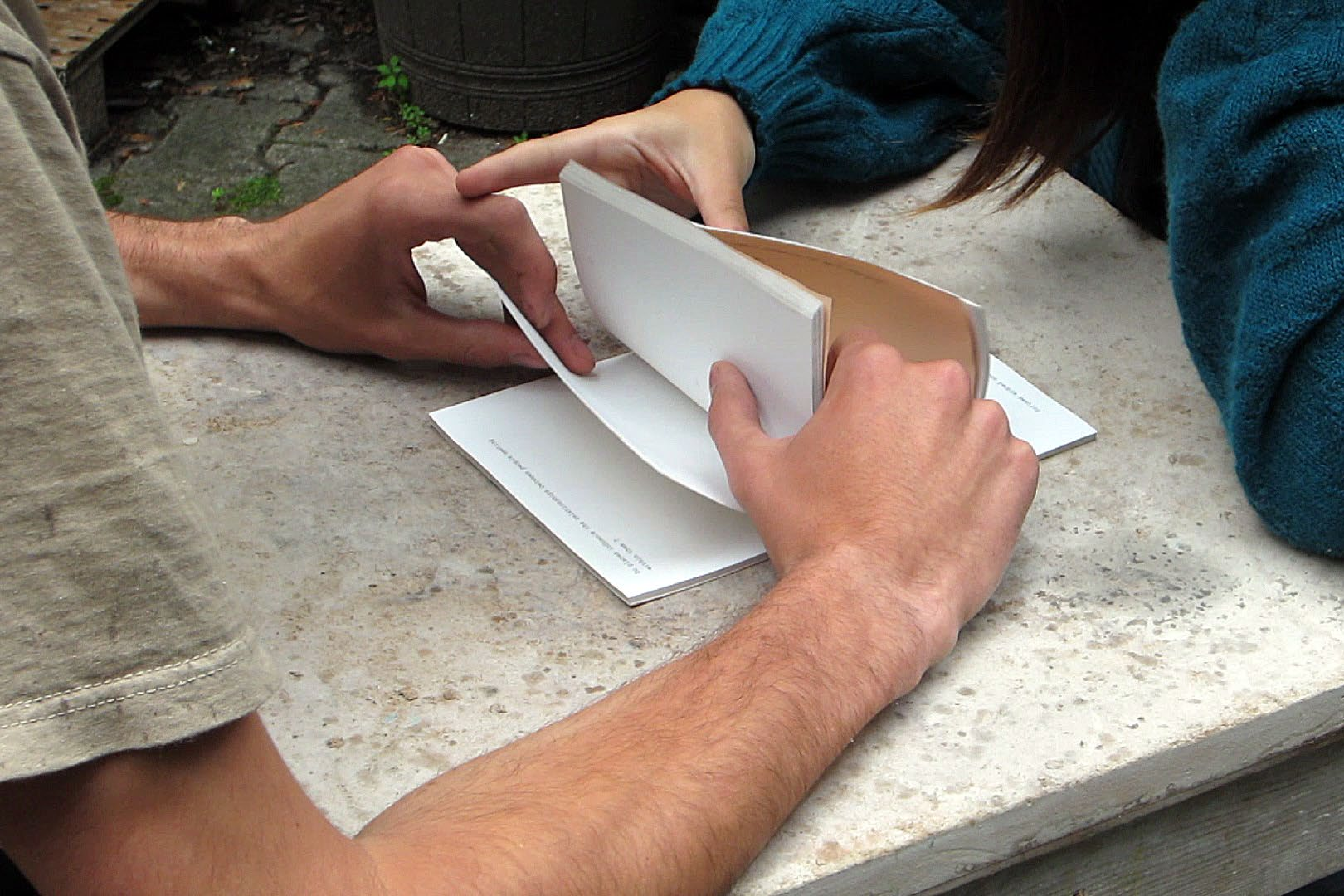


NEGATIVITY POTENTIAL

drawings on the hands of participants, encounters
various enactments in different contexts
2011 - 2018

shown a.o. at ‘Testing Stage’, Hebbel am Ufer 2011

The drawings on the hands map various large scale changes on the surface of the earth (i.e. deforestation) onto the body surface of the participants. The participants experience the exemplified changes on their own body. The drawings initiate encounters and conversations about the human influence on the ecologic body of the earth. The work refers the idea of “Gaia”, part of a theory by biologists Lynn Margulis and James Lovelock in which they emanate that the earth can be seen as a living being. They come from the idea, that the surface of the earth produces a dynamic system that stabilizes the whole biosphere through mechanisms reacting to human influences.



AS CLOSE AS A PLACE

Book
21 x 14 cm, 52 p.
2012

The book is build to be read by two people simultaneously. It contains questions about perception, architecture, being in the present moment and synchronicity.

As part of ‘Glasauge’, Berlin, 2012

FOX MIRROR

Fox pipe, instruction
2012

as part of the 13th Venice Biennale for Architecture

Venice, like other cities, is becoming more and more populated by wild animals who find sufficient living space in parks and nutrition in human waste. Aside from the clearly visible pigeons, foxes inhabit the city too, well adapted to the living conditions in urban space. My artistic work is the situation to encounter one of those foxes and to look into its eyes. It is a contact between two subjects. For me the situation is capable of producing a feeling to a political problem. Which is, that we tend to define ourselves without the cosmos that is necessary for our live-support. The urban space of Venice is, like any other settlement area, built as a place for homo sapiens, as if he were not part of an organism consisting of elements that provide his food, air and climate.

IN CONTINOUS BECOMING

in collaboration with Domenikos de Visser

Wood, stones, instruments strings
dimensions variable
2014

Soloshow @ Berlin Weekly as part of the Berlin Project Space Festival 2014

Two wooden instrument bodies are attached with instruments strings to the ceiling. A third one is installed at the wall. The instruments carry stones inside and thus are tuned by their own weight. The installation invites to a fragile and agonistic communication process by playing the instruments. Intuitively a process of communal becoming is established through the participants instinctual search for harmony by listening and response. The relational space that is established is made hearable. A conceptualization of space as open, unfinished, always becoming, to conceive the future as genuinely open, is a premise to accept or engage in any genuine notion of politics.

UNTITLED

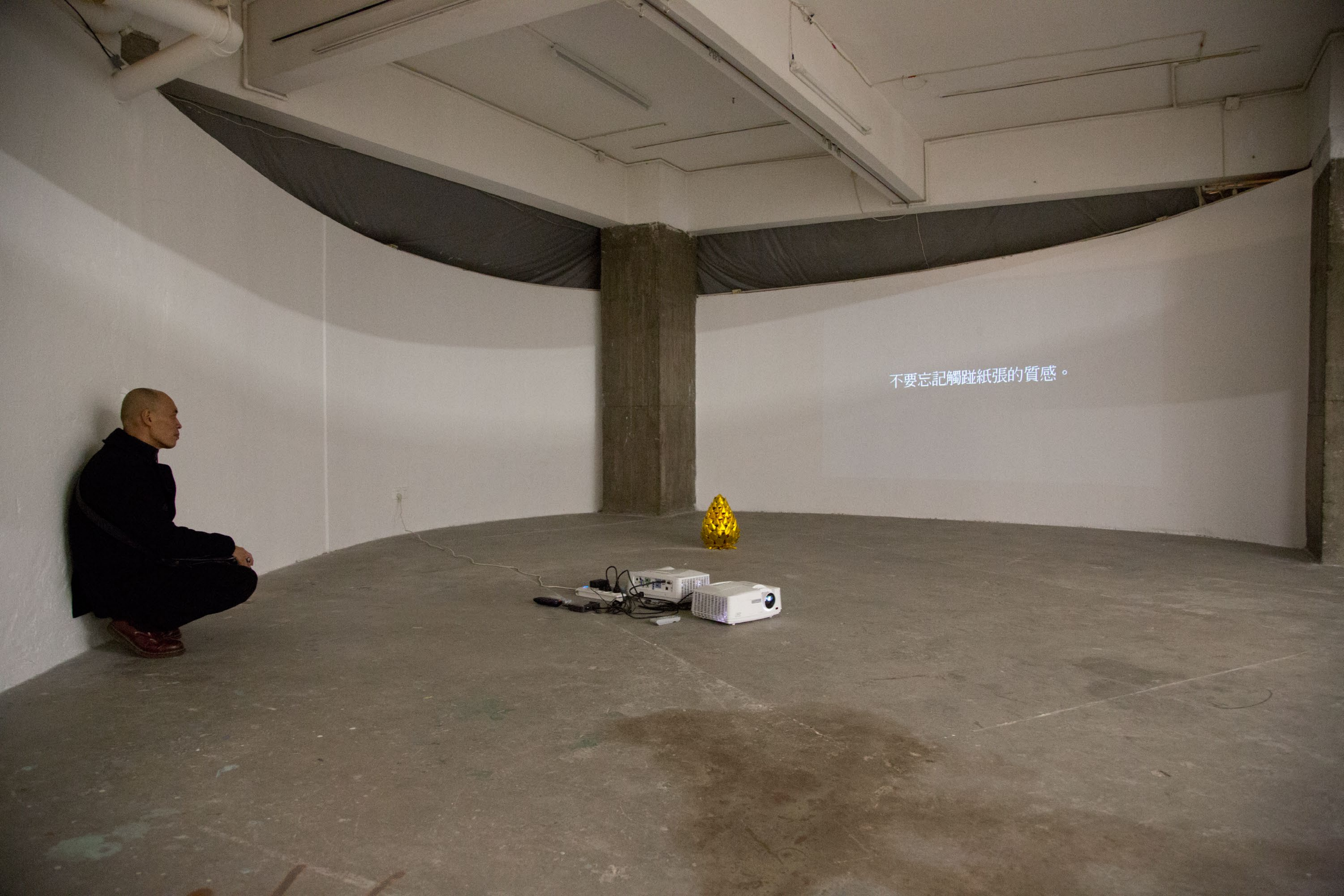
Speakers, language model, microcontrollers
self-generated audio piece, durational
Sketch from 2024

‘Untitled’ is an audio installation in the Galleria Vittorio Emanuele II in Milan, a historic shopping mall in the center of the metropolis. An artificial intelligence produces an interactive composition of artificially generated weather sounds based on live data that depicts global consumption. Thunder, rain, lightning strikes, wind, hail etc. become auditory material that creates an atmosphere together with the reverberation of the architecture.

CHAPTER 3

SOCIAL MEMORY

新新百货


不要忘記觸踫紙張的質感。

2.50
斤

SKETCH FOR A VILLAGE

16mm film, double exposed
ca. 20 min
Sheduled for 2026

For “Sketch for a Village” an urban village in Guangzhou was investigated. The urban village is threatened of being destroyed to give space to commercial high-rise architecture. For the work I asked people from the village about their recent dreams concerning the social experience within the urban space they live in. The collected material was translated and rearranged forming the glimpse of a collective unconscious soon to be vanished.

16.10.17 7h
-31.10.18 18h
Sven Gröll
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Wir suchen Mitarbeiter!
24h
7 Tage
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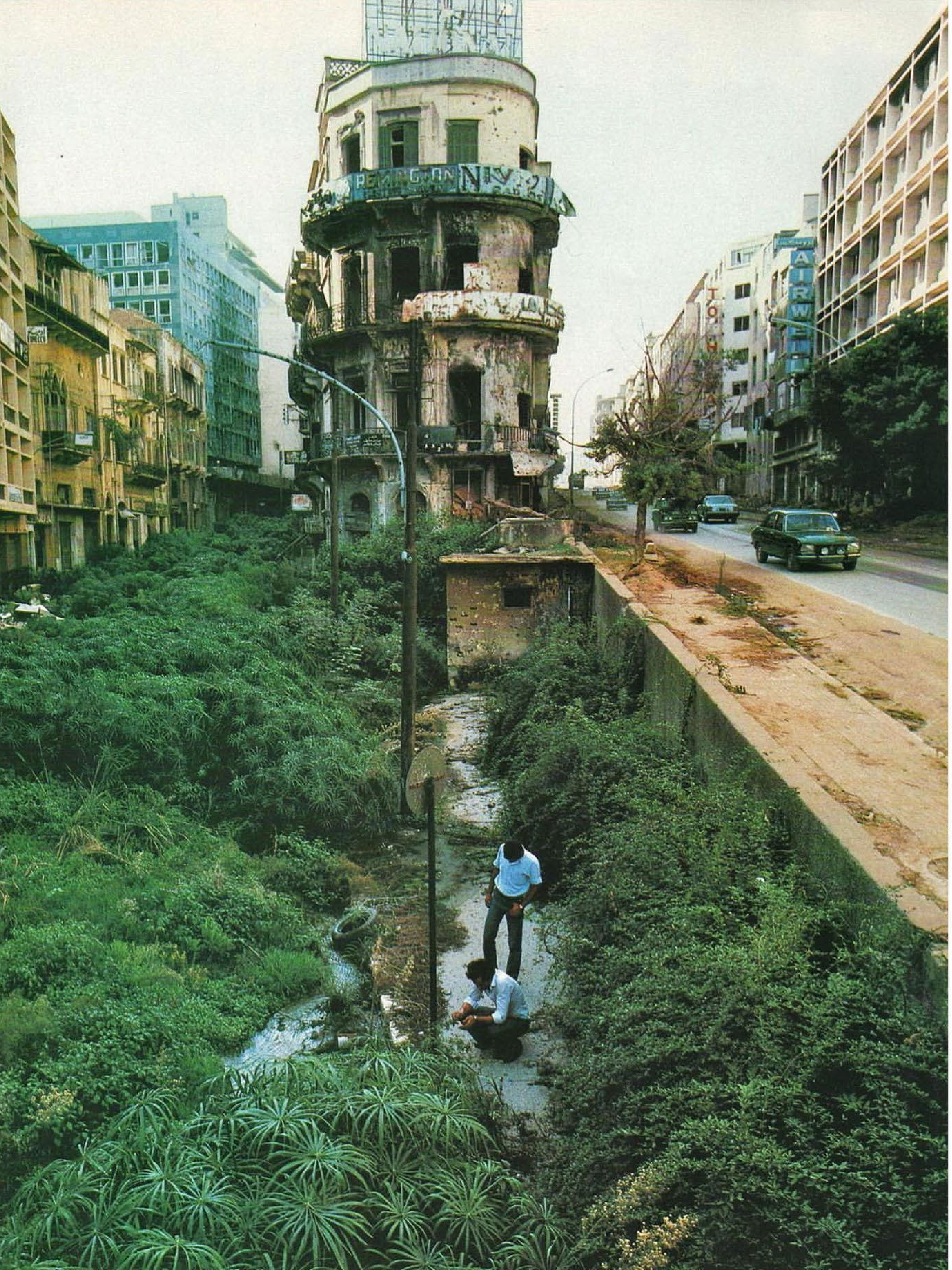
WHERE AND HOW TO DWELL

2 slide projections of hand written texts, 2 flats
Installation dimensions variable
concept from 2024

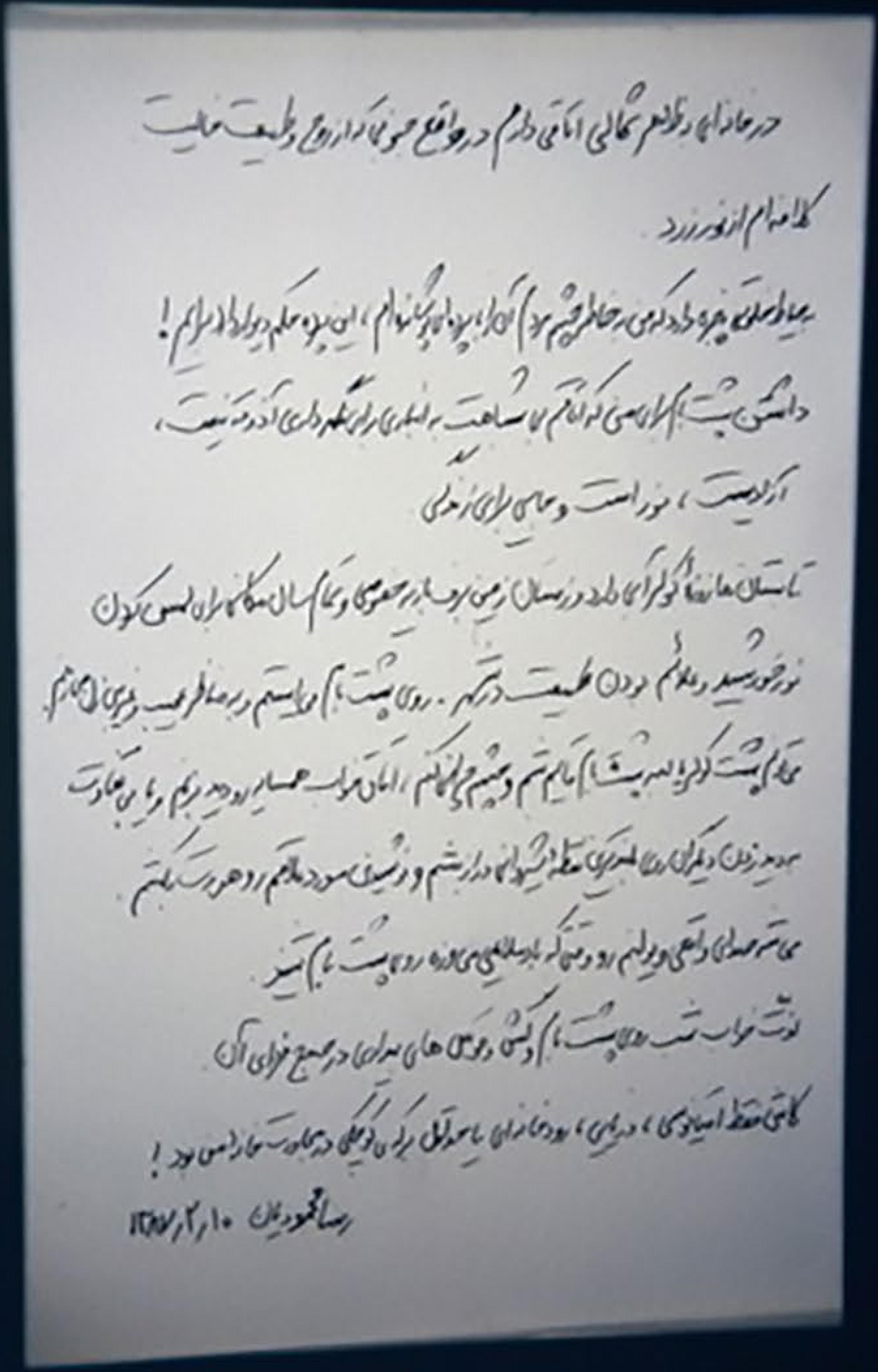
‚Where and How to Dwell' is based on an essay of the same name by Luce Irigaray. In this text, which takes the form of a love letter, Irigaray articulates the deep psychological architecture of a relationship. My work relates Irigaray's work to an architectural and urbanistic constellation in Berlin's Lohmühlenkiez. Two apartments opposite each other, which were visible to each other during the Cold War but separated by the Wall, are made accessible for one evening. One apartment is inhabited and furnished, and one is being renovated and in the state of a building site. A projection of Irigaray's text and a response written by me are installed in one and the other apartment. The microscopic world of the intimate neighborhood relationship, be it fictional or historical, is always also a model for a macroscopic network of constructed social relations: everyday, political and co-constituting the collective subconscious.


REMINGTON N.Y.2
AIRWE

WHERE AND HOW TO DWELL

2 slide projections of hand written texts, 2 flats
Installation dimensions variable
concept from 2024

‚Where and How to Dwell‘ is based on an essay of the same name by Luce Irigaray. In this text, which takes the form of a love letter, Irigaray articulates the deep psychological architecture of a relationship. My work relates Irigaray‘s work to an architectural and urbanistic constellation in Beirut’s Bechara El Khoury Street. Two apartments opposite each other, which were visible to each other during the division of the city in Western and Eastern Beirut separated by the so called ‚Green Line‘, are made accessible for one evening. One apartment is inhabited and furnished, and one is being renovated and in the state of a building site. A projection of Irigaray‘s text and a response written by a Beirut poet are installed in one and the other apartment. The microscopic world of the intimate neighborhood relationship, be it fictional or historical, is always also a model for a macroscopic network of constructed social relations: everyday, political and co-constituting the collective subconscious.



در خانه‌ای زندگی می‌کنم که بالکنی اتاقی دارم در واقع جزئی از روح و طبیعت [illegible]

که [illegible] از نور زرد

[illegible] به خاطر عشقم بود؟ آنها [illegible] ، این [illegible] دوستشان دارم!

داشتن پشت‌بام آرامشی که انگار با شجاعت به [illegible] آن‌قدر [illegible] ،

اگر هست ، نور است و جایی برای زندگی

تابستان‌ها [illegible] زمستان زمین پر از برف [illegible] و تمام سال [illegible] برای لمس کردن

نور خورشید و آرامش بودن طبیعت در شهر . روی پشت بام ایستادم و به منظره غروب [illegible]

تمام پشت [illegible] به پشت‌بام [illegible] آرامم و چشم می‌بندم ، الان [illegible] عادت

[illegible] لحظه‌ای [illegible] دراز بکشم و [illegible]

می‌شد صدای واقعی دلم رو شنید که [illegible] روی پشت بام [illegible]

نوشتن خواب شب روی پشت بام [illegible] های [illegible] در صبح فردای آن

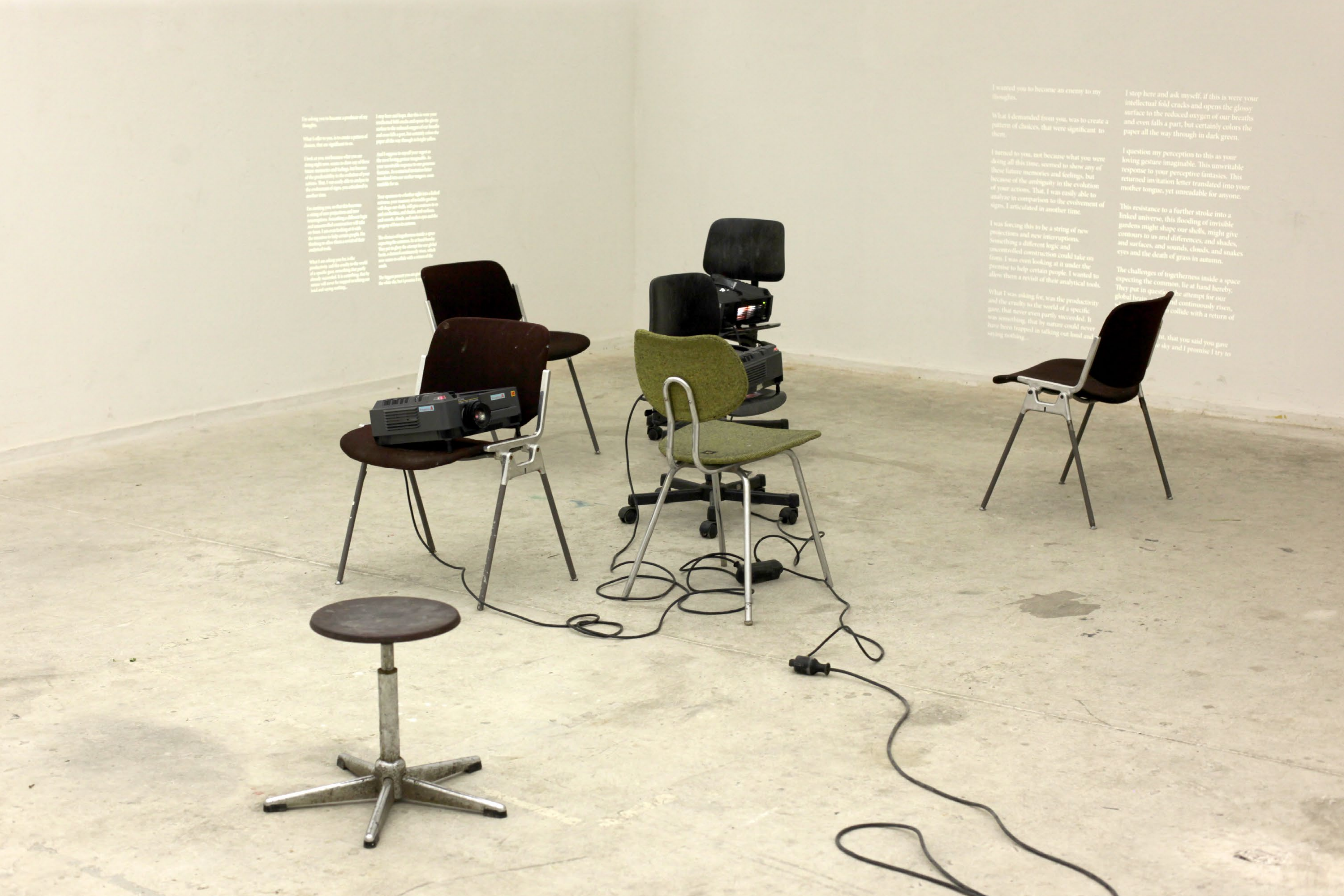
کاش فقط [illegible] ، [illegible] ، بودن خانه‌ای با [illegible] پشت‌بام [illegible] نبود!

رضا محمودیان ۱۰/۲/۱۳۹۷

WHERE AND HOW TO DWELL

2 slide projections of hand written texts, 2 flats
Installation dimensions variable
concept from 2024

‚Where and How to Dwell II' is a micro-intervention in two inhabited houses opposite each other that are made accessible to visitors for an afternoon. Two handwritten texts are projected into the windows of each room that allow a view of the other house. The texts are each written by a resident of the houses and deal with the small, fragile moments of contact that one experiences as neighbors in everyday life.



I wanted you to become an enemy to my thoughts.

What I demanded from you, was to create a pattern of choices, that were significant to them.

I turned to you, not because what you were doing all this time, seemed to show any of these future memories and feelings, but because of the ambiguity in the evolution of your actions. That, I was easily able to analyze in comparison to the evolvement of signs, I articulated in another time.

I was forcing this to be a string of new projections and new interruptions. Something a different logic and uncontrolled construction could take on from. I was even looking at it under the premise to help certain people. I wanted to allow them a revisit of their analytical tools.

What I was asking for, was the productivity and the cruelty to the world of a specific gaze, that never even partly succeeded. It was something, that by nature could never have been trapped in talking out loud and saying nothing...

I stop here and ask myself, if this is were your intellectual fold cracks and opens the glossy surface to the reduced oxygen of our breaths and even falls a part, but certainly colors the paper all the way through in dark green.

I question my perception to this as your loving gesture imaginable. This unwritable response to your perceptive fantasies. This returned invitation letter translated into your mother tongue, yet unreadable for anyone.

This resistance to a further stroke into a linked universe, this flooding of invisible gardens might shape our shells, might give contours to us and differences, and shades, and surfaces, and sounds, clouds, and snakes eyes and the death of grass in autumn.

The challenges of togetherness inside a space expecting the common, lie at hand hereby. They put in questi he attempt for our global brain nd continuously risen, collide with a return of

nt, that you said you gave e sky and I promise I try to

I'm asking you to become a producer of my thoughts.

What I offer to you, is to create a pattern of choices, that are significant to us.

I look at you, not because what you are doing right now, seems to show any of these future memories and feelings, but because of the predictability in the evolution of your actions. That, I was easily able to analyze in the evolvement of signs, you articulated in another time.

I'm inviting you, so that this becomes a string of new projections and new interruptions. Something a different logic and uncontrolled construction will take on from. I am even looking at it with the intention to help certain people. I'm thinking to allow them a revisit of their analytical tools.

What I am asking you for, is the productivity and the cruelty to the world of a specific gaze, something that partly already succeeded. It is something, that by nature will never be trapped in talking out loud and saying nothing...

I stop here and hope, that this is were your intellectual fold cracks and opens the glossy surface to the reduced oxygen of our breaths and even falls a part, but certainly colors the paper all the way through in bright yellow.

And I suppose to myself your regret as the most loving gesture imaginable. As your unwritable response to our generous fantasies. As a returned invitation letter translated into our mother tongues, soon readable for us.

Your openness to a further sight into a linked universe, your memory of invisible gardens will shape our shells, will give contours to us and similarities, and shades, and surfaces, and sounds, clouds, and snakes eyes and the progeny of foxes in autumn.

The chances of togetherness inside a space expecting the common, lie at hand hereby. They put in glory the attempt for our global brain, a demand continuously risen, which now seems to collide with a return of the sands.

The biggest present you are giving to me is the white sky, but I promise I try to forget.

LETTER TO MY COLLABORATOR

3 Texts on slideprojection on wall, students chairs
2014

In the exhibition space made studio for sculpture of the Berlin University of the arts the ceiling is artificially lowered creating an intimate atmosphere. Several chairs used by the students during lectures are arranged, creating a constellation of spatial relationships between the bodies while sitting. Three texts projected onto the walls differ slightly by language but significantly in content. They discuss the unconcious processes of relating to collective efforts and therefore crack open the psychological groundwork that a society is based on. Being situated in the art-school the work also critically relates to the social body of the university, divided through different artistic approaches, political twists and competition, but also site of social formation, transformation and experimentation. Into this condition the work introduces an attempt of reflection and healing.

The ceiling is a work by Nina Schuiki that was exhibited in the same space.

RETROSPECTIVE EVOLUTION

8 actors

concept from 2024

‚Retrospective Evolution‘ is the result of the feeling that emerged as memory, cause and effect from a series of ephemeral political works that have deceased in time and are lost for future generations. These works dealing with themes such as democracy, revolution and peaceful coexistence of different cultures took various forms from public interventions to performances and sculptures or paintings.

Never the less the participations that occurred, the moods and diverse subjective experiences among those who have seen the works or have heard of them from previous generations have after-effects that continue to this day and represent a living process. With ‚Retrospective Evolution‘, I am dedicating an exhibition to these memories, transforming touches and impulses, experiences, narratives, discourses and stories.

The room is empty and filled with an artificially produced smell of warm summer rain, which also bears the name ‚Petrichor‘. In addition, there are 8 actors in the room who, representing 8 past works, interact with the visitors and start conversations about the discourses, memories and stories triggered by the work. The exhibition is preceded by an intensive exchange between the actors and third parties who have experienced the respective work live.

A dialogical process begins in the space that goes far beyond the interaction with the actors. It is explicitly also the secondary and tertiary conversations in the exhibition space and afterwards in which the narratives addressed are further communicated and thus make the evolution of the stories explicit: in conversations with other exhibition visitors with friends in the following days or media reviews as a result of the release process of the project.

RETROSPECTIVE EVOLUTION

8 actors

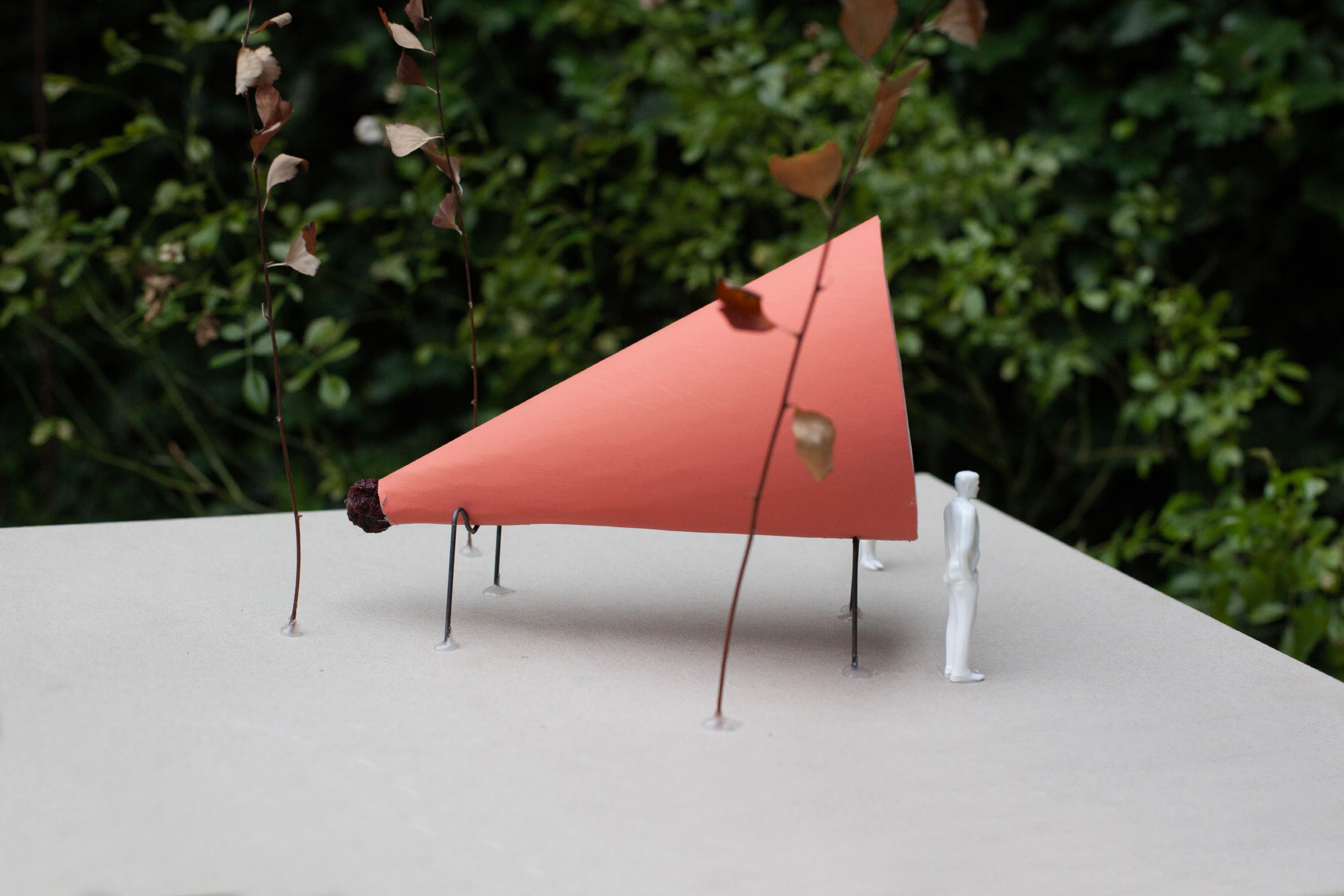
concept from 2024

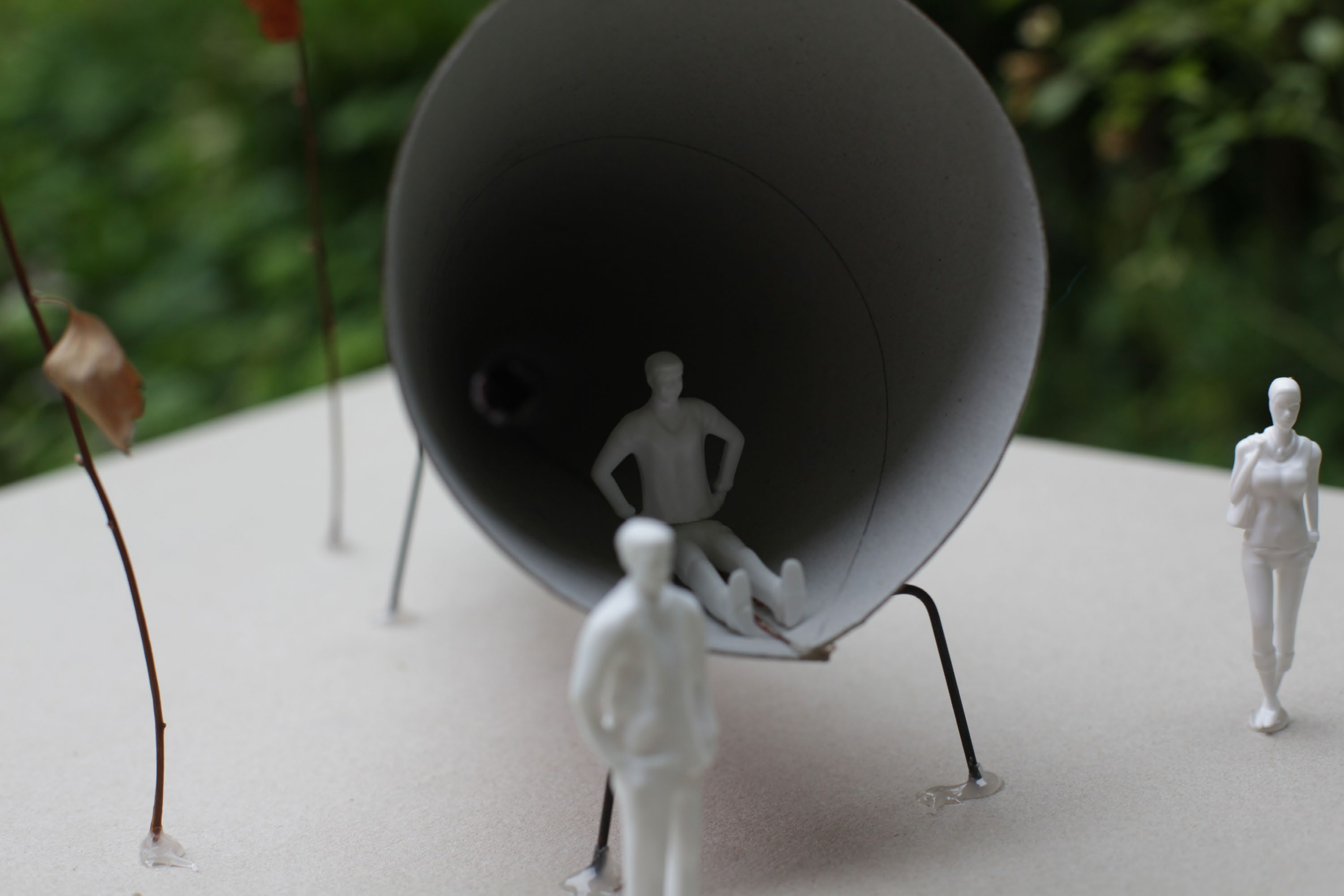
In ‚Retrospective Evolution' I investigate the after-effects, effects and memories as well as their changes of works that only existed temporarily or have been lost. Such works often have an impact on other artists and the public without materially entering archives or collections.

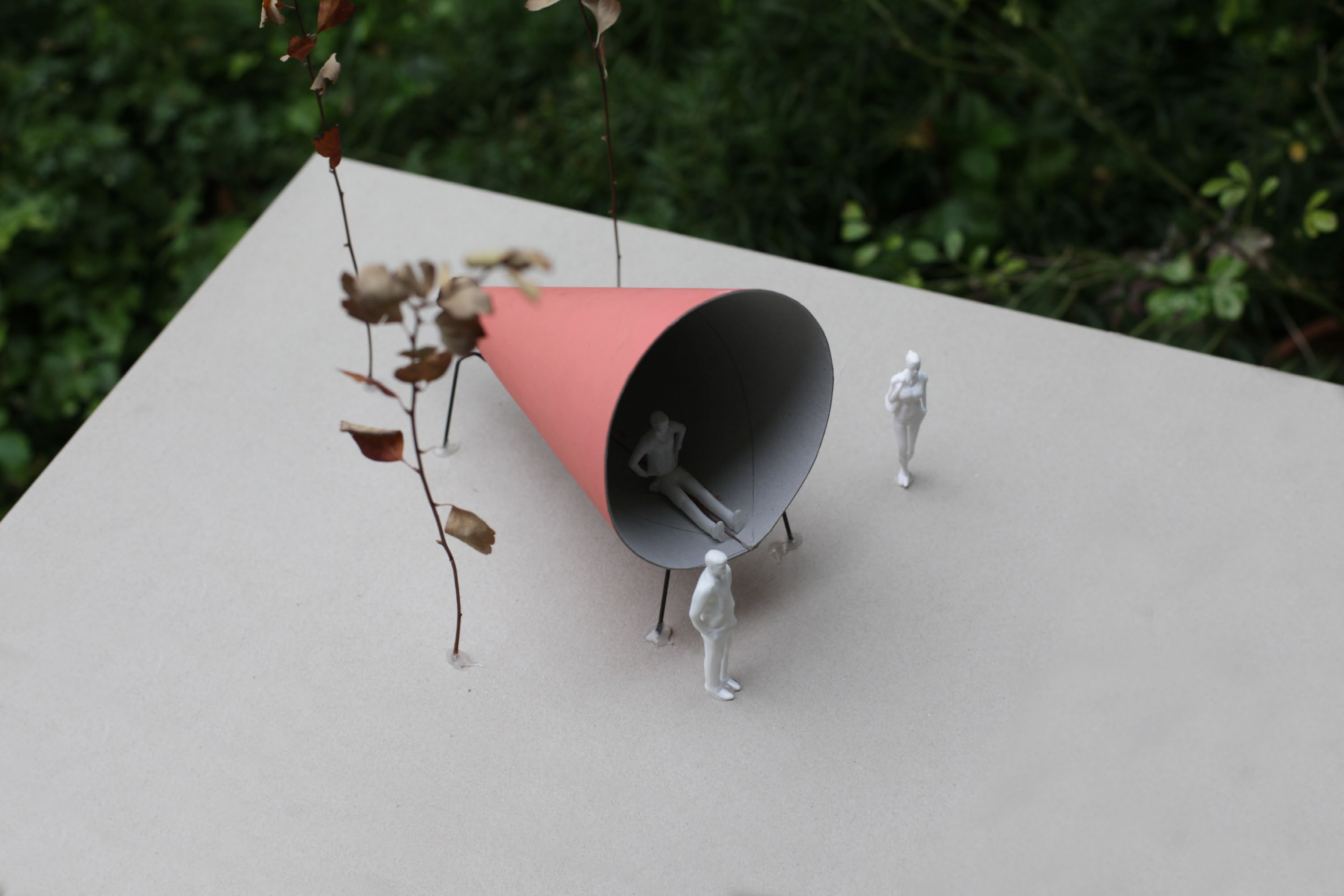
The exhibition space is empty and filled with the artificial smell of summer rain, also known as ‚petrichor'. Eight amateur actors from different social and cultural backgrounds address the visitors and weave them into dialogues whose subject is the subjective experience of the same ephemeral work, but without precisely outlining the content of the work. The actors have met witnesses of these works in advance and questioned them intensively about their experience, integrating this into their own feelings and attitudes towards this work. In the exhibition situation, however, it is of central importance that subjective experiences and imaginative spaces are addressed and that the precise descriptive settings of the works remain opaque.

The dialogical process that continues in the exhibition goes beyond the conversations in the exhibition space and the assumptions about which works are involved. It continues in the secondary and tertiary conversations (after the exhibition at the kitchen table, as a published discussion of the exhibition as a narrative among travelers) and thus makes the actual theme of the exhibition explicit: the evolution of subjective experience and the living collective memory as a socially relevant archive.

MODELS



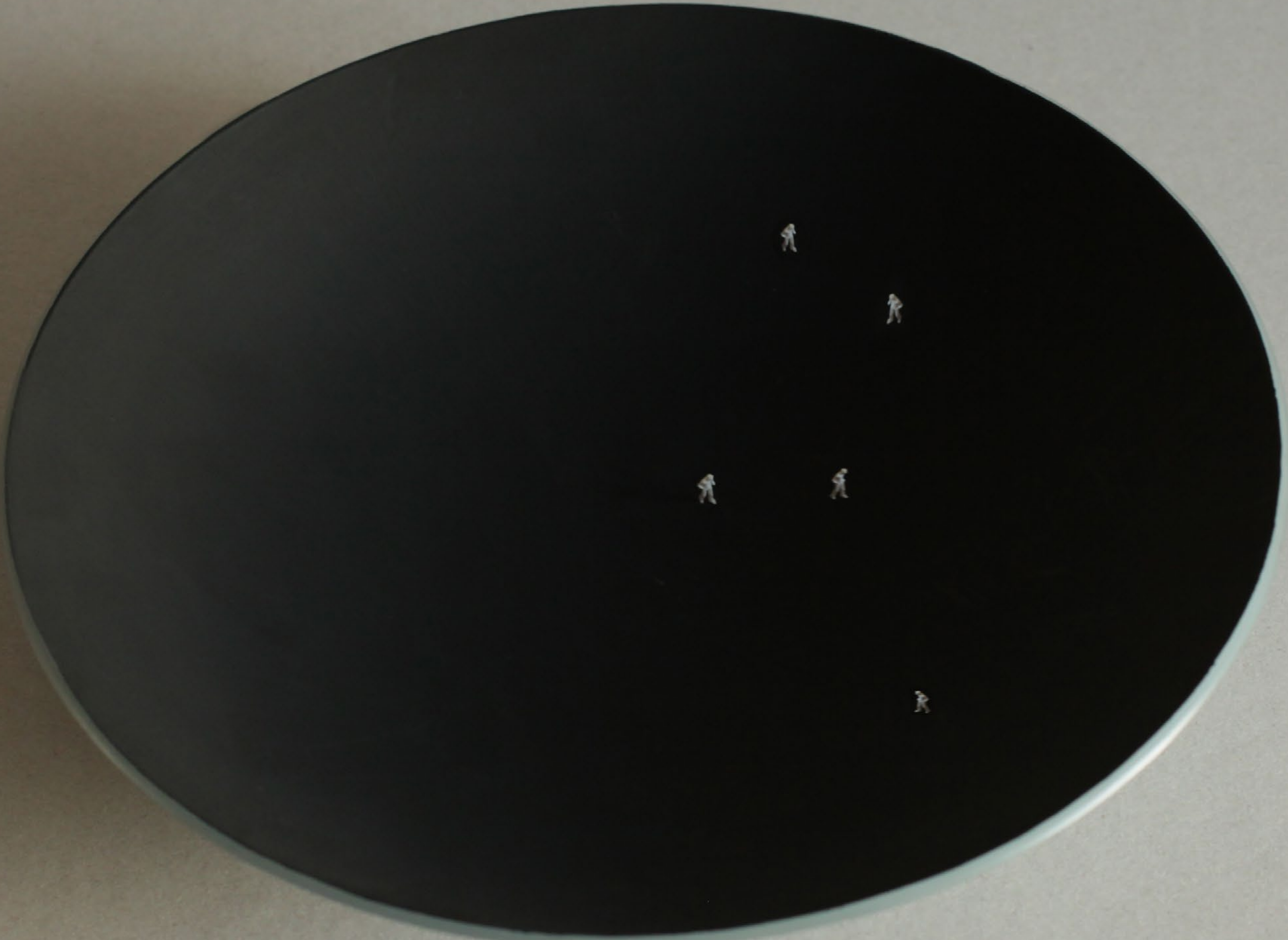




THE HUMMING

Wood construction, living beehive, maintainance and care group with changing members
7 x 3 x 3m
Sketch from 2023

‚Untitled' is a proposal for a memorial for the '68 demonstrations in West-Germany in which people rose up for peace and de-nazification. The work is composed of a wooden structure that serves as an instrument body amplifying the sound of a beehive that is installed on one side of the structure. The wooden body has the sitze for some people to sit in. Build around the concept of vibration that the bees create in relation to the instrument the work serves as an auditory bodily experienced reminder of the dynamic that lead to self-organization, assembly and political activity in '68. The work is therefore more an experience than an image reflecting revolution as a practice based on a feeling nurturing political activity. Further the sound of the bees is scientifically proven to have a healing effect on the human body. Healing is a core concept relevant for the social process of a revolution. The care that is needed to maintain the beehive intact is based on a commitment of a community creating a living, active monument.



YOU, ME AND US, IN SOLITUDE

Glass, black pigment, cardboard
35 x 35 cm

model from 2011

A massive bowl is covered with a super-black surface, particularly in summer heating up, creating a spiral of heat above the architectural site. The audience is formed as a group as there is nothing else then the human bodies since the shape of the architecture and the black absorbing all light creates a space withdrawn from the world. The black bowl isolates the group from the landscape and the context giving the full attention to the bodies and the reality of their inter-relation.

The work is a project proposed for the desert in the United Arab Emirates.

SOUL CONVEXITY

Mirror
15 x 15 cm
2011

A mirror bowl is placed in an outside space, enabling the audience to be together inside the sky.

RAIN RESONANCE PAVILION

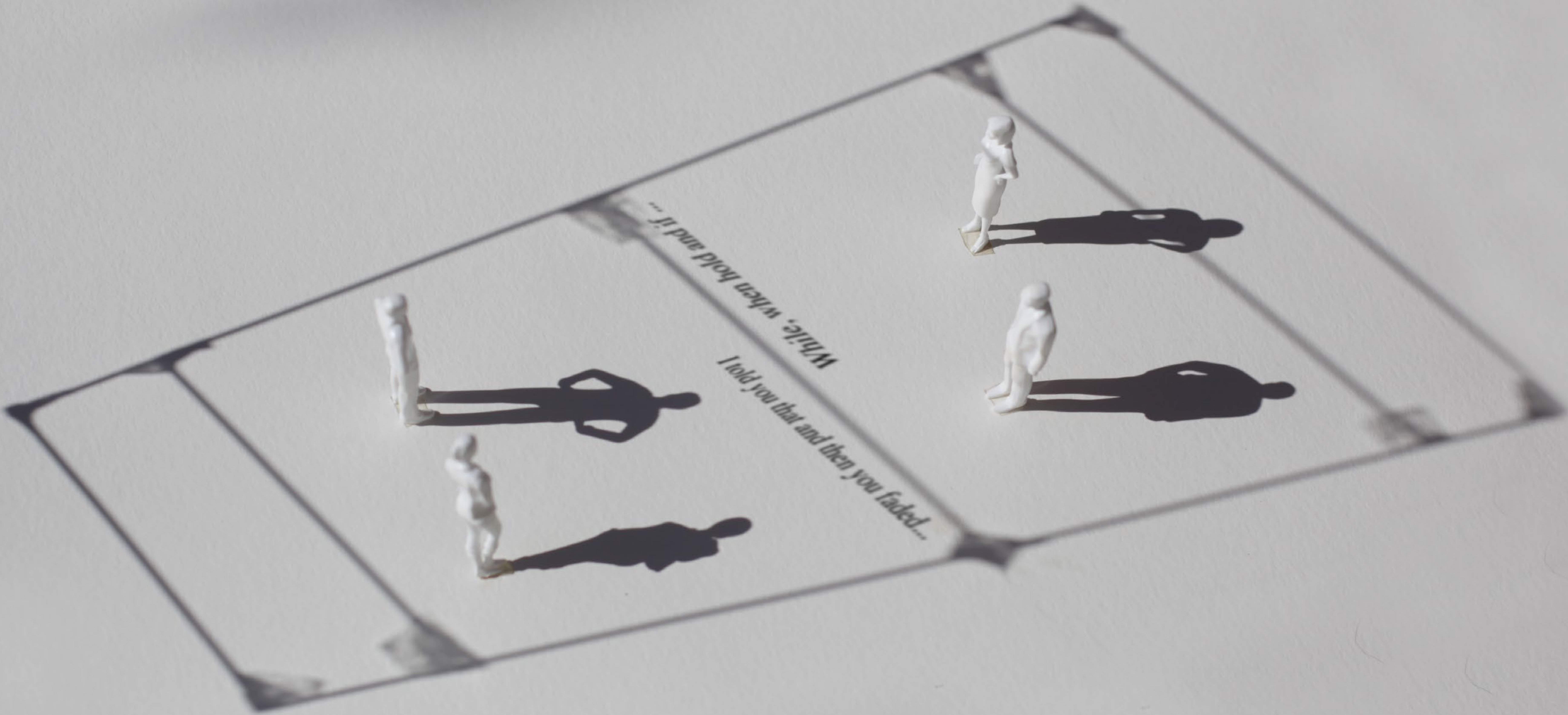
Cardboard
15 x 15 cm
2020

A space is build with a drum as a model. The roof is made from a sounding membrane where the rain falling on the roof echoes and amplifies in the building which functions as a resonance body to the roof. It's a space for a group to listen together.

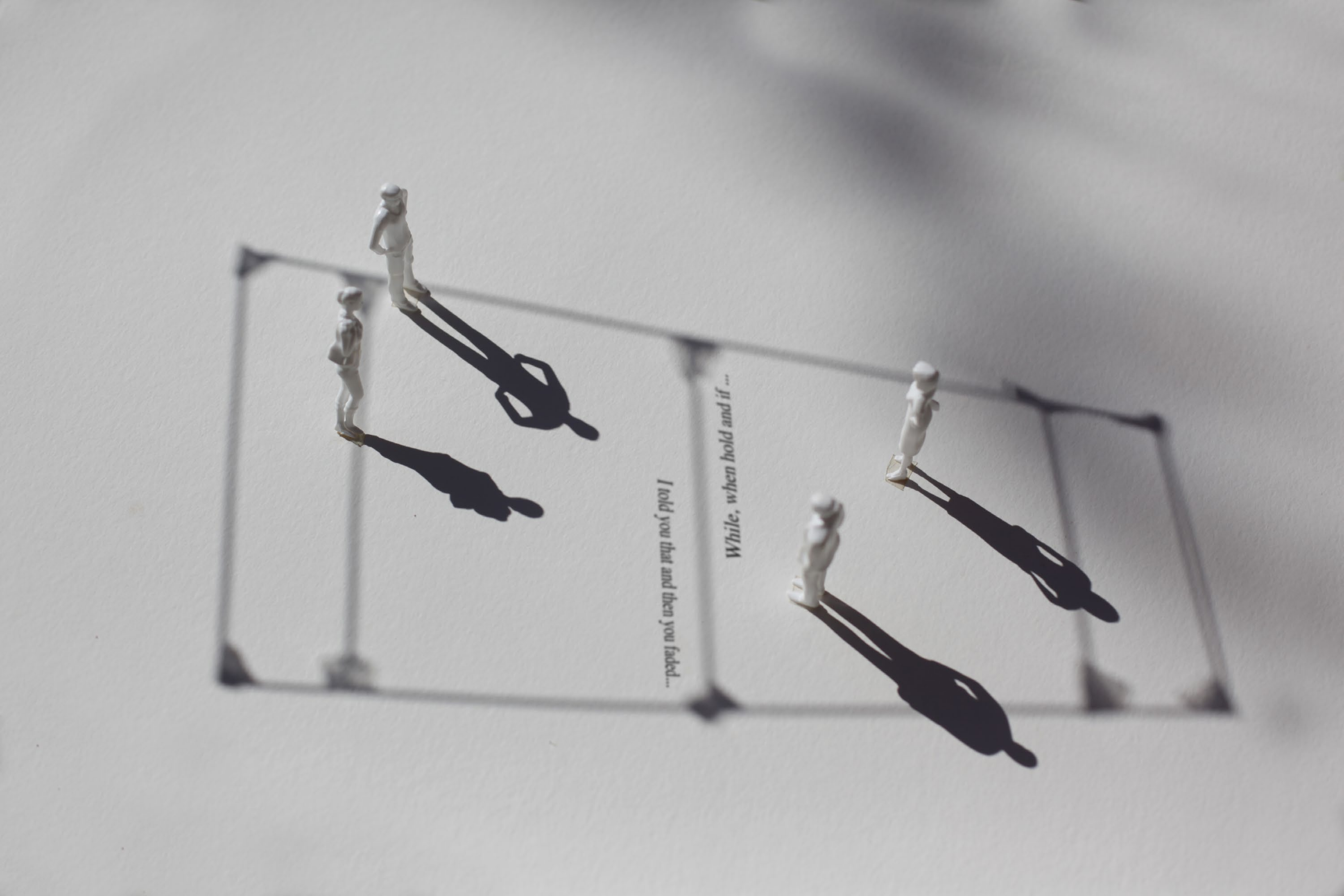
PAVILIONS FOR AN IDEORHYTMIC LIFE

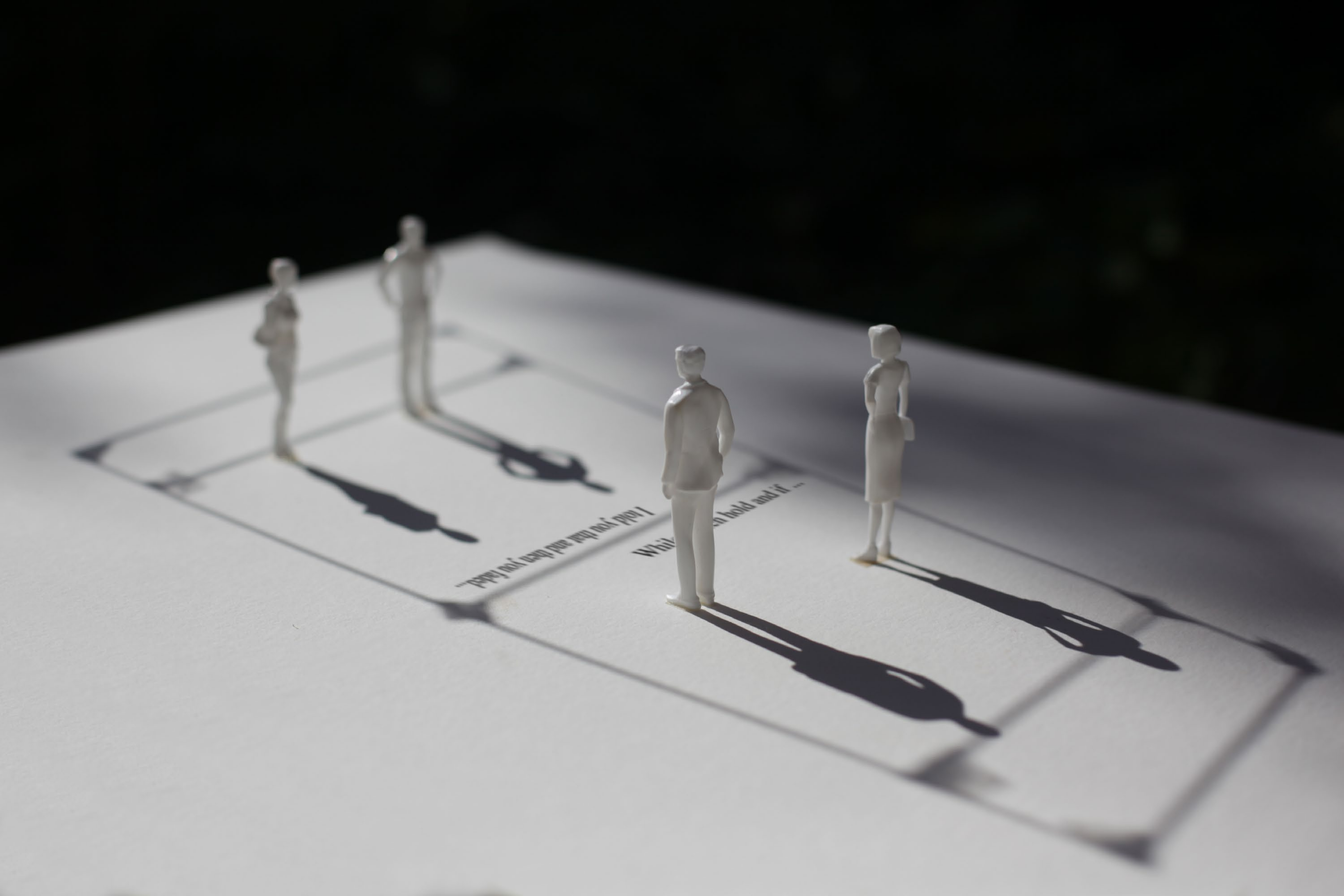
Sage branches, glas, cardboard
40 x 30 x 30 cm
2020

The pavilion is a sketch for houses for single monks or two, living in ideorhythmic eremitism, meaning an individually structured meditation and prayer while still being bound in a community with a larger group of monks situated in the area. The pavilions are placed in a forrest and blend inside and outside space. They create a situation of being inside, protected from the weather, while feeling as if one were sitting inside nature. The question here is in which distance we have to be to each other to realize a community without alienation, a solitude without exile.



While, when hold and if ...
I told you that and then you faded...

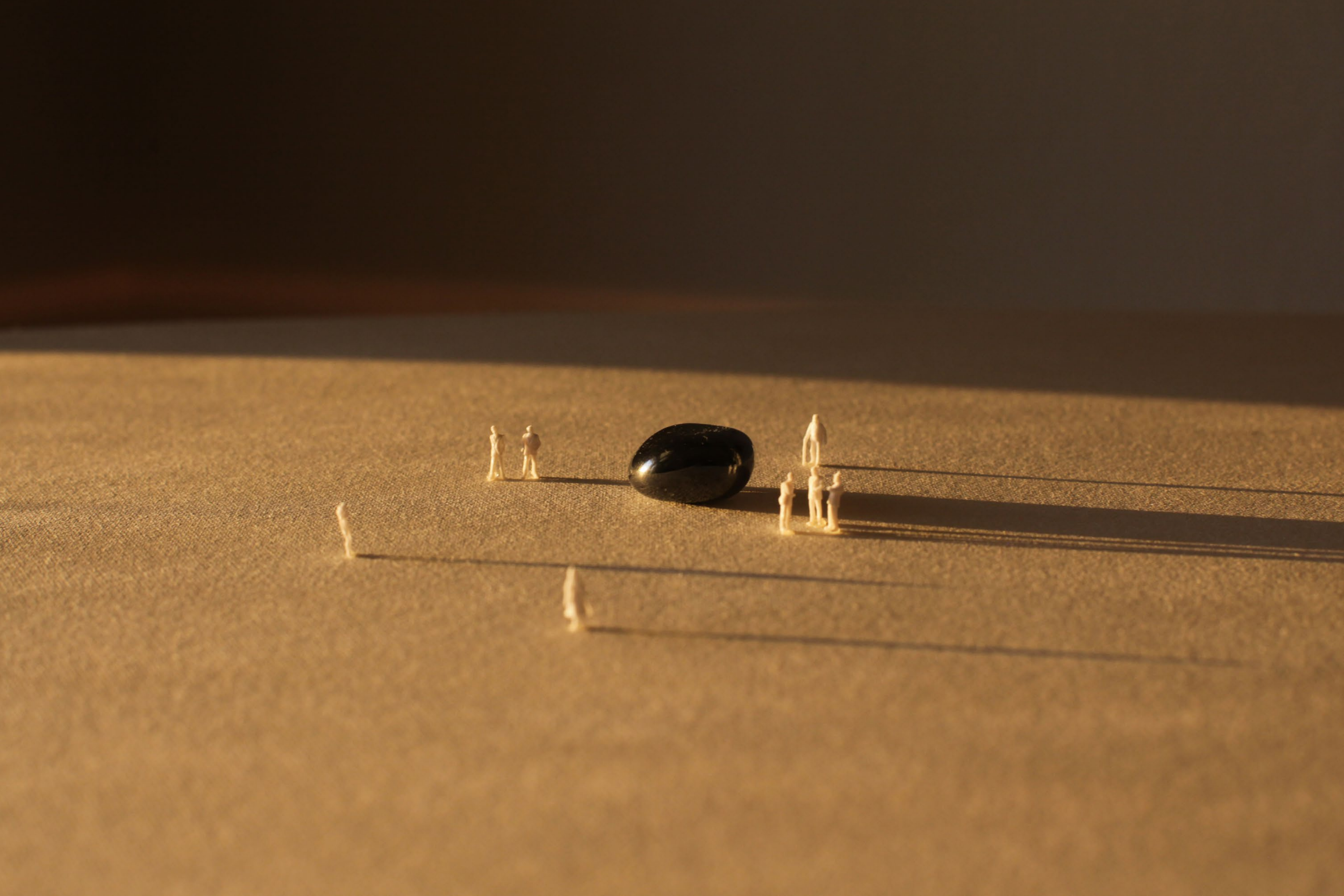

I told you that and then you faded...
While, when hold and if ...

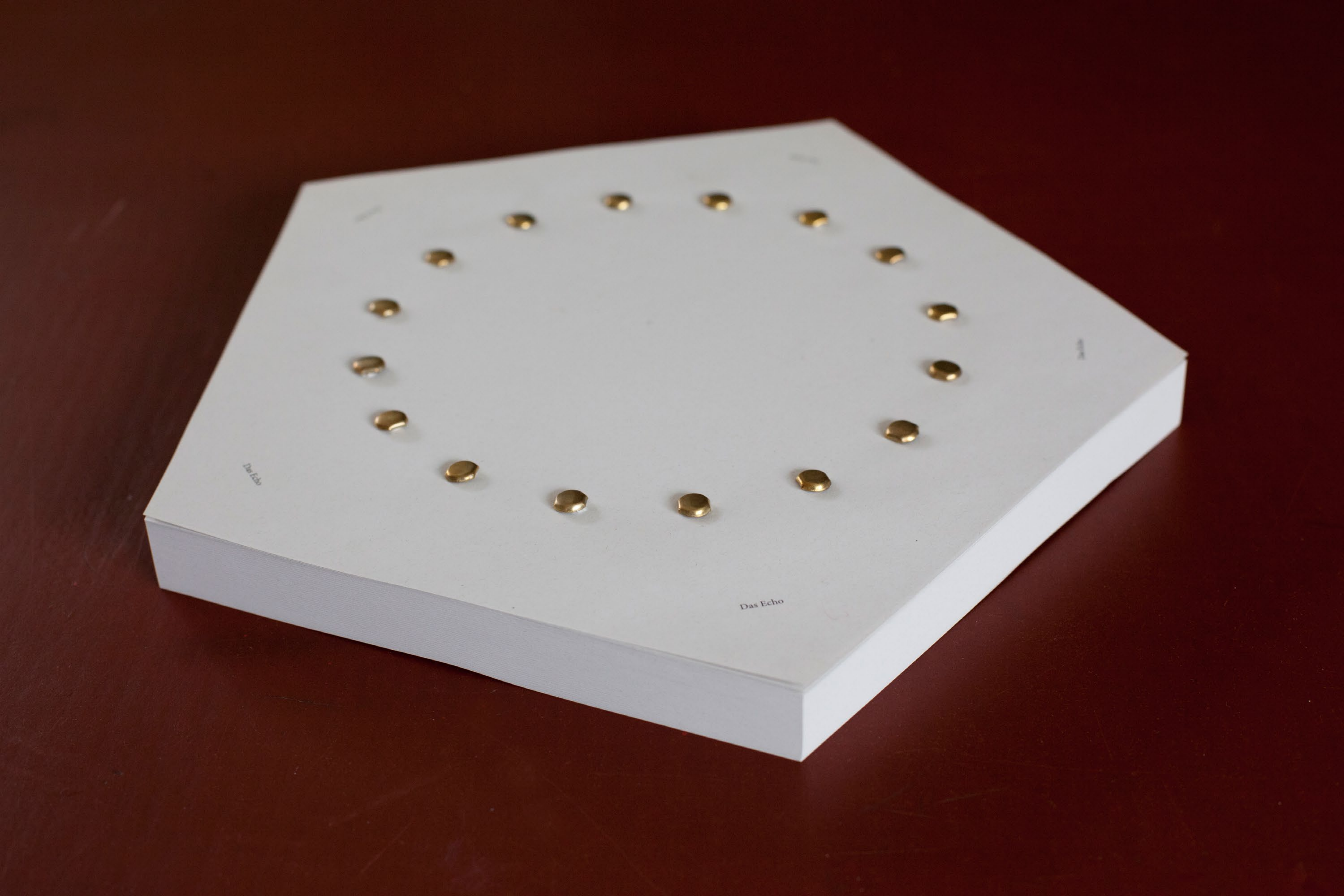

I told you that and then you faded…
Whil… en hold and if …

UNTITILED

Shadow game moved by the wind, metal
dimensions variable
Model from 2024

Installed in proximity to parliament buildings ‚Untitled' works as the play of shadows twisted and turned by the wind drawing an ever changing badminton game field onto the ground. The visitors are invited to enact the game participatorily on the basis of a constantly transforming set of rules.




Das Echo
Das Echo
Das Echo

Das Echo

The condition of your attention

DAS ECHO

Text based book for 5 readers
26 x 26 cm, 200 pages, German and English
2023

The book is build as an architectonic structure so that 5 people can read it simultaneously. The book consists of statements concerning philosophical questions on truth, reality, perception, architecture, and sychronicity. The textual materials on ech page touch the same questions but differ significantly for each reader creating a sense of synchronicity not without friction or error. Set on a circular table the work invites for a vocalized shared reflection while or after reading.

As part of ‘New Beginnings’, 2024, GH131, Munich

SAILS PAVILION

fabric, wood
23 x 23 cm
2015

An architecture floating in the water created as a meeting space.

MIRROR PAVILION

2x2m

2022

The base for ‘Untitled’ is a round mirror that defines an architectural structure. People can gather under the mirror. A space is created for a mirrored gathering in a group. The presence of a group of bodies in public space defines a political situation, even if there is no articulation of a political demand yet.

The project was part of ‘To the Land II’ in Perlach 2022.

Thank you Jegor Timofejev for the installation work.

THE FAR NEAR

initiated by Kat Válastur
(set design in collaboration with Lili Anschütz)
2022
Wood, clay elements
space and sounding elements
as part of ‘Choreographing Politics‘ in the Bode Museum Berlin.

“The FarNear” by Kat Válastur stages a group of five female performers from different countries in the space of the Basilica of the Bode Museum, whose exhibits were created exclusively by male artists of the Italian Renaissance.
Wooden surfaces, which are exactly modeled on the ornamentation of the basilica floor, are laid out for „The FarNear.” The dancers activate a feminist ritual on these surfaces, using the wooden floor as a resonating body on the one hand, and additionally creating sound through porcelain sound instruments “extensions” attached to their bodies - as sculptural body extensions. The dance movements activate the wooden resonating bodies, creating a 6 second reverberation in the basilica. The performers improvise with the sounding elements and create intuitively a fragile never the less loud sound scape based on a collective effort of common tuning.

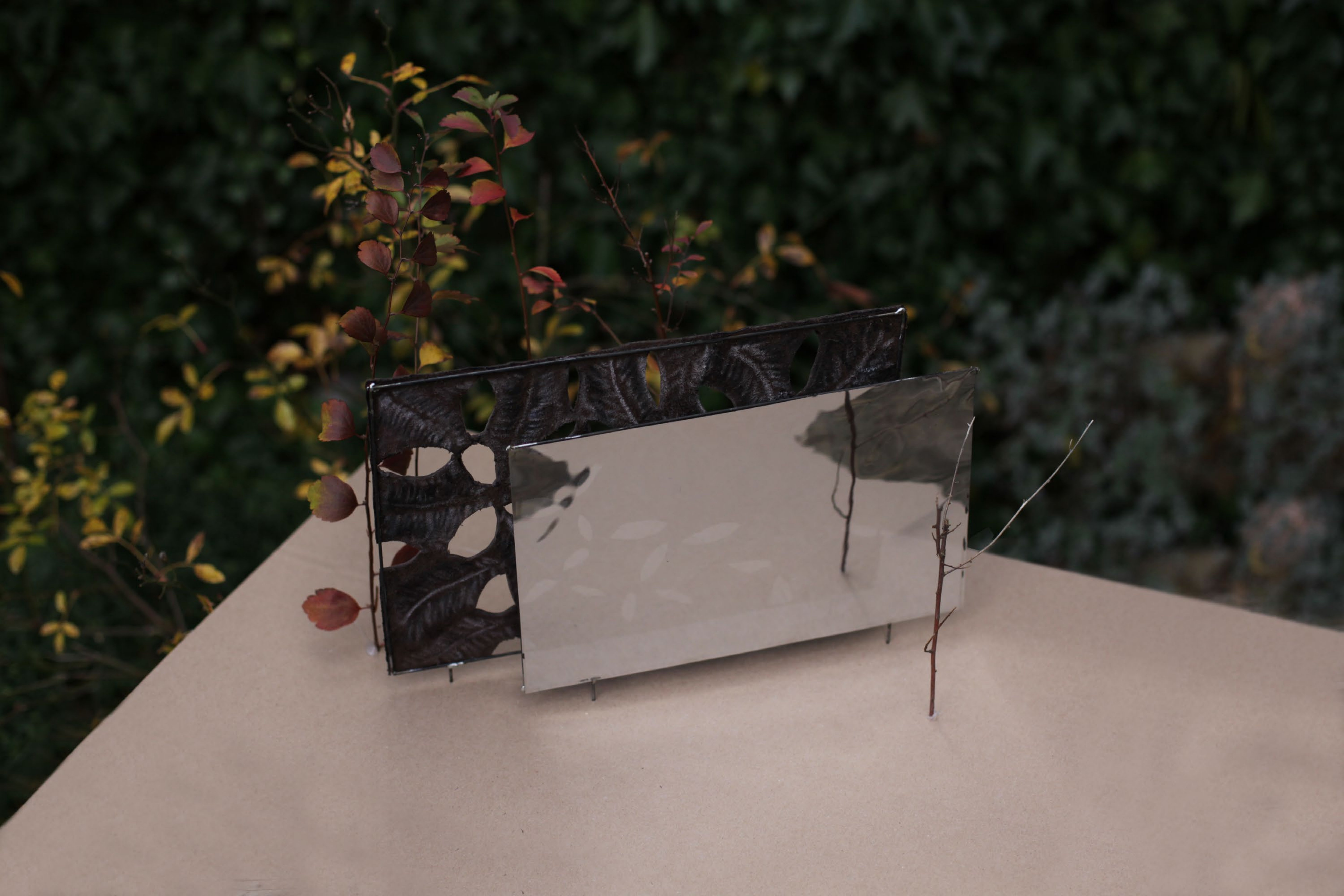
“The FarNear” creates an abstract state in which sound is collectively produced by the female bodies and manifests as a female sound monument. The work symbolically aims to influence and transform the artworks located in the space, destabilizing their patriarchal-historical roots and giving voice to a feminist message.

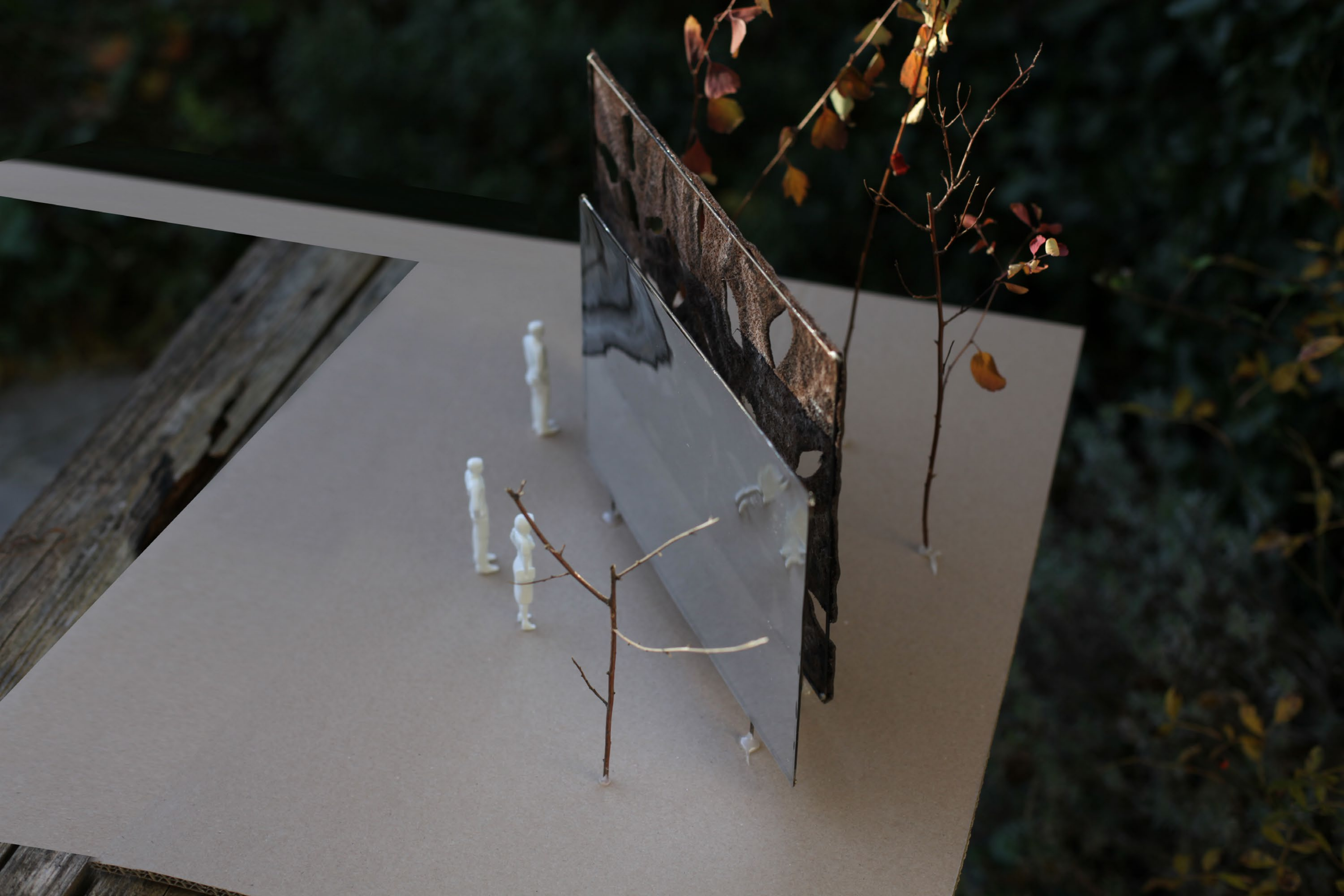
Performers: Gizem Aksu, Tamar Sonn, Ashley Wright, Malika Lamwersiek, Xenia Koghilaki.

„Even if Nostalgia as a political motivation is most frequently associated with Fascism, there is no reason why a nostalgia conscious of itself, a lucid and remorseless dissatisfaction with the present on the grounds of some remembered plentitude, cannot furnish as adequate a revolutionary stimulus as any other."

Fredric Jameson

CHAPTER 5
OTHER I’S





OTHER I AND I OTHER

animal skin, half transparent mirror foil, steel construction
5 x 6 m
sketch from 2022

Based on Doreen Massey's premise that space is genuinely relational and constituted through interactions, I expand this notion towards our psychic relationship to the non-human sphere. In ‚Other I and I Other', I employ Stefan Bogdan Drapac's work on a psychoanalysis of nature, referring to Lacan, Freud and Merleau-Ponty.

My work is an architecture in a wildly growing forest that consists of two 3,2 meter high parallel surfaces into which viewers can enter. One surface is partly covered with animal skins that give space to look through to the trees behind, the second consists of a translucent mirror foil. The viewer perceives a mirror image of herself inside the forest blending with the skin surface in the background and the gaze through its gaps.

According to Drapac a chiasmic relation exists between spirit and body, flesh and language and human and nature. The concept of chiasm and the related concept of flesh, allow Drapac following Merleau-Ponty to think the openness of being as a movement of the seeing-seen where flesh is another notion for the unconscious. Ponty defines the term chiasm as reversible passage that occurs in between an invisible membrane that makes the unity of opposites possible. Opposites that occur due to the non-specific character of the body. It positions it ‚entre deux' (between two): the organic and the psychic, nature and culture. The unconscious is the psychic system through which Freud unites the human being as an organism (the organic body) and as a psychic/spiritual being, and that relation is chiasmic.

The architecture tests the hypothesis of a chiasmic relation that Drapac's work suggests. The spatial situation is build as a physical experience of that relation.

THE BATH HOUSE

Unburnt clay, river, warming device
1,1 x 2,3 m
sketch from 2021

The ‘Bath House’ is an architectural structure made of unburnt clay situated in the middle of a small river in a forest. Water flows into the interior of the building, which is open at the top and sides. Inside the structure is positioned a stove that heats the water. The ‘Bath House’ creates space for 5 people to sit in the warm water. Bath House is an unstable structure because the clay dissolves in the river and in the rain, causing the building to melt into the river.

The Bath house is an architecture that tests in a spatial language an hypothesis based on psychoanalyst Melanie Klein’s ’Transitional Object: What if we can expand Melanie Kleins notion towards the non-human ?

For Klein it is the experience of separation from the first object the breast that determines all later social experiences. The transitional object does not go inside nor does the feeling about it necessarily undergo repression. It is not forgotten and it is not mourned. It looses meaning and this is because the transitional phenomena have become diffused, have become spread out over the whole intermediate territory between inner psychic reality and the external world as perceived by two persons in common, that is to say over the whole cultural field.

Sitting in the ‚Bath House‘ is an experience in which we re-experience the womb and similarly are connected to the outside world. But since we share the situation of the womb with others we are in a situation of co-emerging the condition as a group. We will experience the situation of the twins similarly existing in the body of the mother. The core of the situation is that we are outside and inside at the same time. The river is flowing through the building, we are inside the salt structure but we are also already in an outside space, we can perceive the trees around and hear the animals sounding.

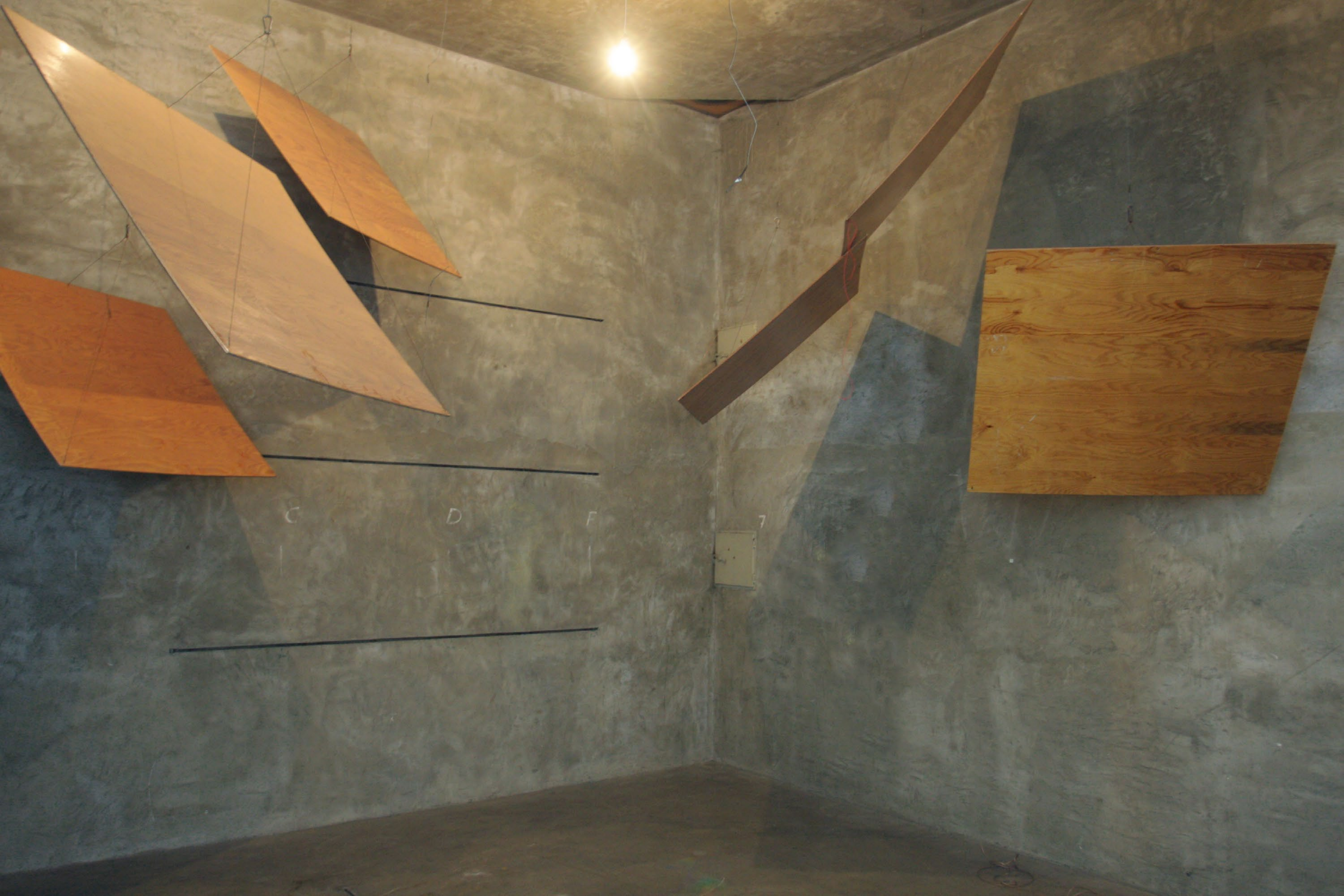
In the sense of a transitional space the ‚Bath House‘ locates the involved subject in an important area of experience, which is that which initially both joins and separates the baby and the mother when the mother’s love, displayed as human reliability, does in fact give the baby a sense of trust, or of confidence in the environmental factor.

The ‚Bath House‘ is structured as following. The involved subjects re-experience the connection to the mother by sitting in a watery, warm dark, enclosed space. Since the world enters into the building half way, the situation marks exactly the transformation of the infant when it creates the transitional object by separating from the mother. The creation of the transitional object is a frustrating process creating an imaginary realm. Nevertheless the transitional object grounds that object relation that later forms the basis for any social experience. The experience of separation from the first object the mother determines all later experiences. And expanding Winnicots notion of the other, I include the organic world, the biosphere as the other. Therefore the re-experience of the formation of the transitional object not only talks about a human to human relation but also one to the living entities in the forrest. We will not only share among humans but also among other living beings.

PROTOTYPE OF A MOMENT

cymbal, lifting magnet, motion detector, English Garden, Munich
2008

A cymbal is invisibly installed on a tree in public space near a path. With every hundredth message of the motion detector the cymbal sounds.
Every now and then someone walks past the tree. It is as good as dark. Sometimes, every now and then, someone flinches briefly, someone turns around in surprise.
Just briefly it was there, a moment of minimal irritation, one of those little light changes. Not sure what, whether something was, one continues the way.
But in the slight something has inserted itself, only minimal, not perceptible. A slight rotation of everything, not there, but feelable. A wrong moment, added by chance, it does not change what is, yet it disturbs it. A mistake, a fine slit, the foil of the world tears open for a moment and closes in the same. Nothing has happened.
There is no reason to doubt.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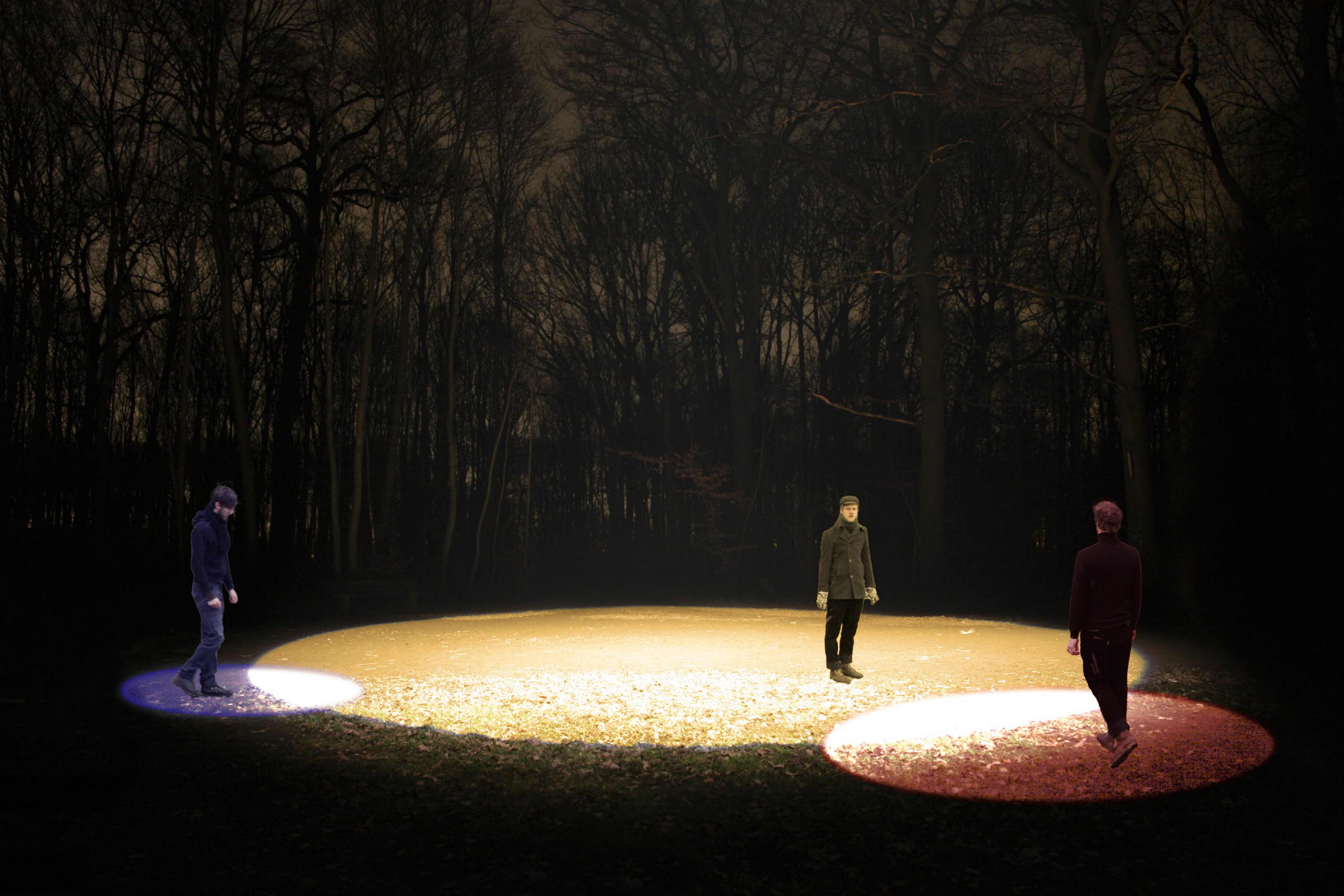
UNTITLED (ECHO)

sketch from 2023

For ‚Untitled (Echo)' I propose to build a space inside the garden of the German Embassy in Addis Ababa, Ethiopia. Speaking inside the space, it creates an acoustic echo.



STRUCTURES OF WARMTH

3 theater spotlights, color filters
11 x 11m.
sketch from 2024

Upon approach of people three light-cones enlighten an urbanistically significant space in the park. The light cones, activated through sensors, create a stage that tells a story. It's the story of proximity, of being together in the same space. By switching on the differently colored light-cones it is defined weather there is any proximity or interaction in the space. When there is, the specific light-cone begins to pulsate.

WARM BRICKS

In my body of work ‚Warm Bricks‘ I investigate the intimate relationship between body and architecture. A relationship that is defined by a mutual co-emergence. In my work the classical relationship is reversed so that in my projects the body hosts the house. Through that I propose a position in architecture that is neither ideological nor formal, but rather intimate and fulfilling to the needs of the sensitive body.

THE GAP BETWEEN US WILL HAVE ITS MOST BEAUTIFUL SHAPE TOMORROW AT 5:15

Full HD Video
7’
2018

For this project two participants, a psychologist and a designer were asked to shape with their hands the answer to the question by what characteristics of space an inclusive architecture could be informed.

ABHYASANA

4 Full HD Videos
11 min.
2011-2014
Sketch from 2024

At a construction site for a future architectural mega project 4 screens, like billboards usually displaying the projected buildings are installed showing 4 film works.

SONGS OF FUTURITY

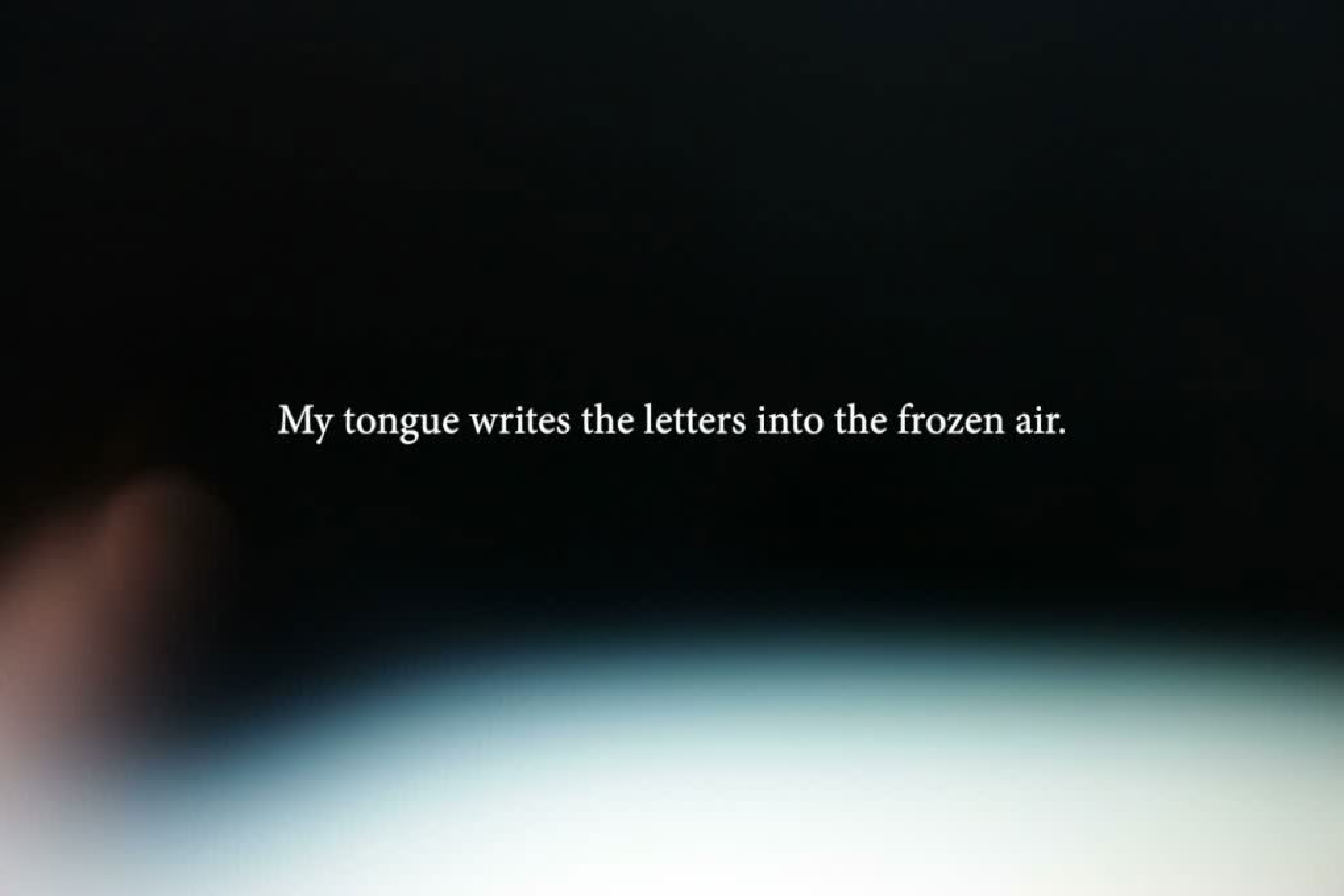
11 Films
Color, Sound, each 5 min
Sketch from 2024

‘Songs of Futurity’ is a work about the different concepts of democracy around the world. I use the children’s game ‘Whispering Mail’ as a medium to illustrate this diversity and to encourage reflection on forms of communal, equal life. At the same time, I refer to the archaic culture of telling myths, which were often passed on from traveler to traveler and thus reached all corners of the world.

For ‘Songs of Futurity’ I will call a number of friends I have met during travels and study visits and tell them the story of the ‘Great Peacemaker’. This story is the relatively unknown founding myth of a real-life democratic federation of indigenous peoples in North America. I will give these friends, in addition to this story, the action statement to spread this story orally from storyteller to storyteller. It also includes the link to a website where each storyteller will record their version of the story, creating an audible image of the change in the narrative.

For an exhibition, I would like to select ten different stories after a few months and invite five artist friends from all over the world to make a five-minute short film about one story each. The artists live in the respective countries where the stories were created. I will make a film about a story from Europe myself. This film series will become an exhibition object.

do you read me ??
ONLY THE YOUNG DIE YOUNG.
circle
LaCie
DYMO



My tongue writes the letters into the frozen air.

A stone, heavier than me.

Before it touches the reflecting surface of the sea.

DANCE RISING, STONE DROPPING

3 short films, Full HD, Screens installed in Co-Working Space
each 3 min, 5 min, 10 min
2014

My work ‘Dance Rising, Stone dropping’ deals with a psychoanalysis of social space, in particular the workplace environment and the architectural design associated with it. I also understand networked work via the Internet as belonging to this architecture. In my work I attempt to linguistically address the processes that lead to the development of Winnicott’s transitional space in the viewer in depth psychology in order to be able to re-evaluate it. Further more I employ digital media and its haptics to let the materiality of the medium become part of the narrative.

Installation View @ Agora Collective Space, Berlin, 2014, curated by Paz Ponze
Also as part of ‘Quality Time’ @ Kunstverein München, 2016, curated by Post Brothers & Chris Fitzpatrick

DANCE RISING, STONE DROPPING II

short films, Full HD, Screens installed in corporate office space
varialbe lengths
sketch from 2024

My work involves temporarily opening up a workplace environment to visitors - as an exhibition in a specific context - and showing a series of video works on the computers in the workplace. It examines how the architecture of the office co-creates social structures on a deep psychological level and the ethics with which the company shapes this structure and makes it productive for itself. Based on an intensive spatial research and analysis of the selected social workplace structure (offices), I work with concepts such as the 'Social Condenser' or Winnicott's 'Transition Space', which Jane Bennett discusses in detail in her 2017 book 'The Architecture of Psychoanalysis - Spaces of Transition'.

The video works intended for this situation are based on my work cycle 'Dance Rising, Stone Dropping I' from 2014, which were installed in a co-working space in Berlin. The video works consist of an image and a narrative subtitle text layer. The image material is created by filming the blank monitor that is fed back to the camera, creating a digital loop space in which the medium and its technical conditionality itself becomes visible. On a narrative level, the social space of the workplace structure is addressed metaphorically and Winnicott's transitional space in the subject is addressed linguistically. I combine the materiality of the medium of digital video with the narration, which is composed of the subtitle level and the context (company office). I am also particularly interested in the psychosocial influence that networked computer work has on the working subject. Materiality and experience are thus reflected in each other.

UNTITLED

Performance
ca. 20 min
Sketch from 2024

On the border between the U.S. and Mexico defined by the Rio Grande in Big Bend National Park on the U.S. side a particular song is performed by a singer. The landscape creates a strong natural echo effect.

UNTITLED I

Full HD Film
ca. 20 min
Sketch from 2024

In ‘Untitled I’, in the ‘Salon de la Revolution’ at the Musée Carnavalet in Paris, which is dedicated to the political processes of the late 18th and early 19th centuries in France, a group of children are invited to dress up as the characters in the paintings on display in the museum and interact with the objects depicted. It is assumed that the children will engage in a playful and speculative confrontation with the characters and thus revive the extremely dynamic era of many revolutions and changes that took place in quick succession, with all their competing and history-changing ideas. My aim is to reinterpret a historical moment and to utilize the potential of a child’s impartiality and the open end of childish play as speculation useful for today. The contingent development of the re-enactment is documented on film.

UNTITLED

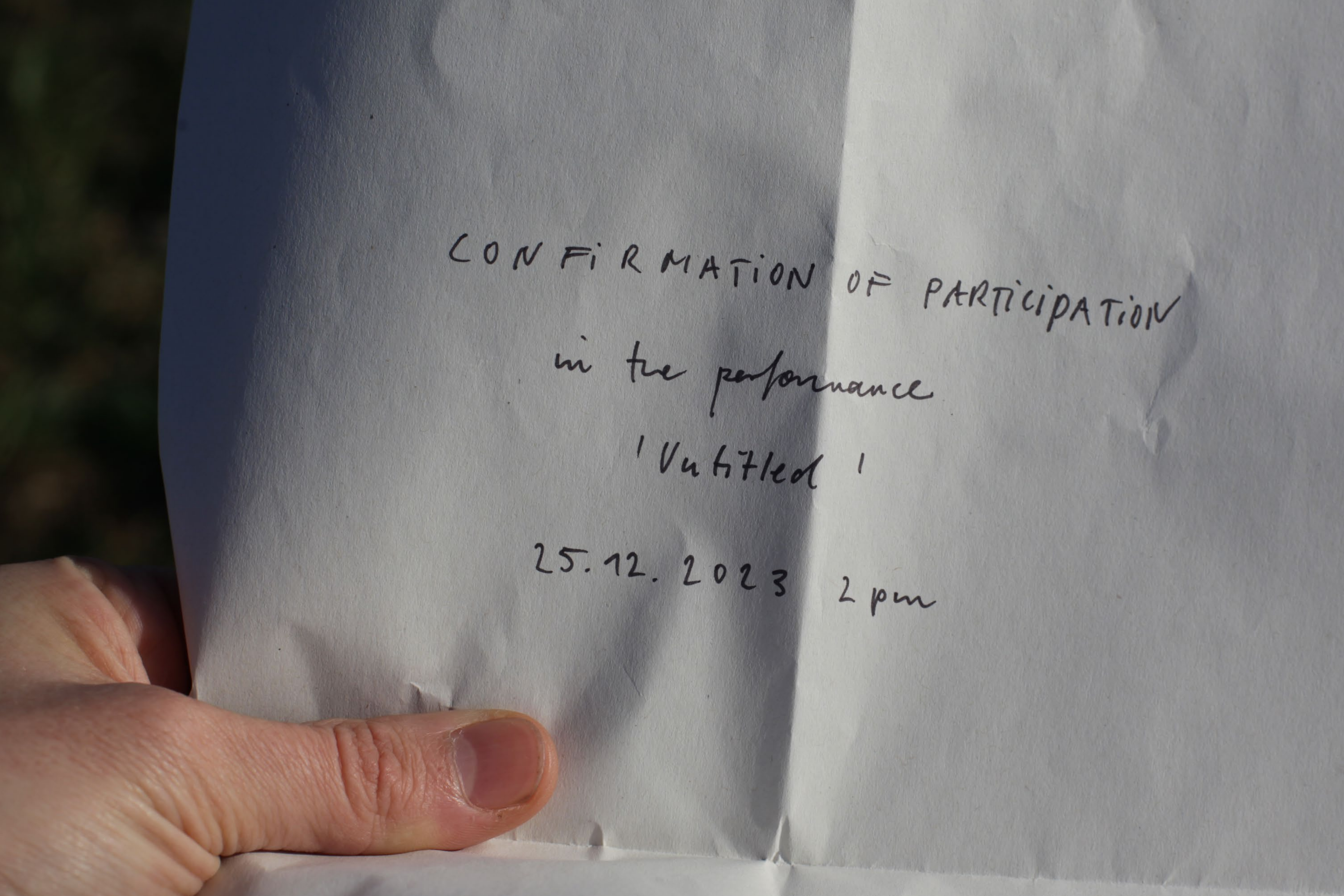
Full HD Film
ca. 20 min
Unrealized project 2021

‘Untitled’ is planned as a film about a house in the south of Berlin in which a Jewish family - Erich Hopp, with his son Wolfgang and his wife Charlotte - was hidden for three years and survived. He was a professor of literature, a versatile intellectual. Based on the 24 psalms ‘Oh Mensch verzage nicht’ by Erich Hopp, which were written during this time, the film will consist of shots of staged moving silhouette light drawings in the rooms of the house, which, together with dialogues that are displayed as subtitles, will revive the past social interaction in the house. The dialogs are intended to be speculative and to merge past and present through allusions to technology and contemporary history, so that the past reappears in the present and reminds us of what is today and what must never happen again.

UNTITLED

Full HD Film
ca. 20 min
Sketch from 2024

‘Untitled’ is planned as a film about the history of a house in the Ahr valley, a region struck by devastating flooding in the previous years. Based on intensive research in archives, the film will tell a new myth about the forces of nature and our relationship to them. The myth-making is constructive and works in a similar way to millennia-old indigenous knowledge in which a narrative is created that helps us to adapt our relationship and our actions to real conditions so that we can live in harmony with ecological processes. Via a film-installation in a destroyed house the story is shared with the community.



CONFIRMATION OF PARTICIPATION

in the performance

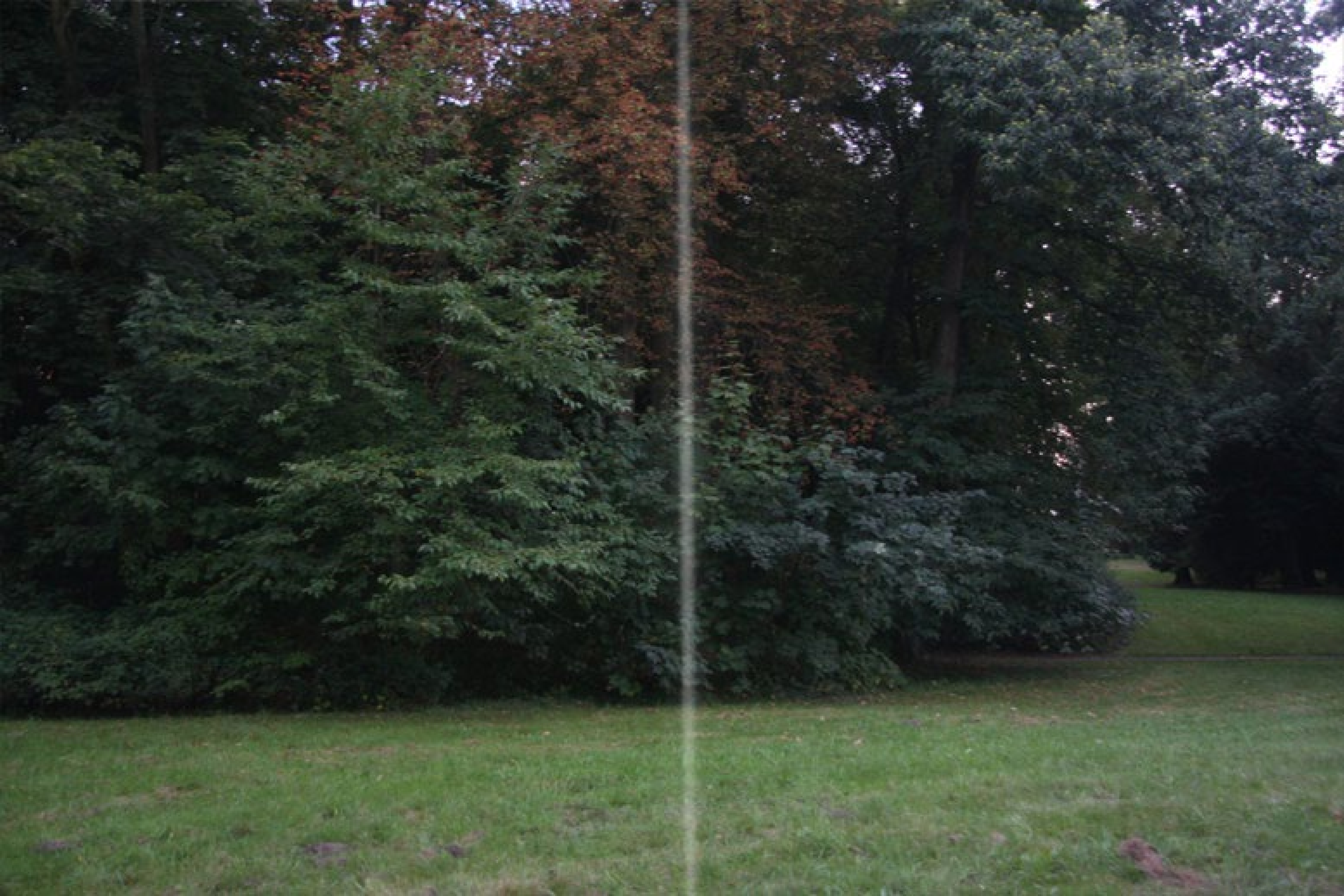
'Untitled'

25.12.2023 2pm

APPEARANCE
(after a work by Collective Actions)

performace
60 min.
2023

At a green border in Bavaria known as the refugee route, a group of invited guests are waiting on the German side with a view of the horizon. After a while in which nothing happens, two people slowly approaching appear on the horizon. Many minutes pass in which the figures slowly approach the group and finally meet those gathered there. The two performers hand the members of the group a document confirming their participation in the performance ‘Appearance’.



ON GRAMMAR

(in collaboration with Macarena Ruiz-Tagle)

Neon tube, ionic temple
8 m
2012

In the Ionic Temple from 1870, located in the Georgium in Dessau, built by Friedrich Wilhelm von Erdmannsdorff, a neon tube is installed vertically at column height in the center of the temple. Looking at the object leads to a strong afterimage effect on the human retina which, like the auditory echo inside the temple, reverberates for a while. The historically intended idea of the pavilion as architecture that allows the visitor to critically question his perception and to experience himself while perceiving is continued in our work.

As part of ‘Farbfest’ @ Bauhaus Dessau, Germany, 2012

CORPOREAL GAZES

Public space, large net, scaffolding
Unrealized project
Idea from 2021

In front of a parliament building, a single plane of a net is stretched into a large construction made of scaffolding poles. The space that the net spans a few meters above the ground is open to the public, so that both children and adults can lie down in the net to let the sun shine on them. The experience of inhabiting the net becomes a tangible metaphor: the net transmits the presence of other bodies to the bodies in the net through vibration and changes in tension when they move or join.

The photographs are used as sketches.

WHERE YOUR BODY BEGINS

50 performers
50 min.
After and idea from 2012

For ‘Untitled’, the audience gathers in an empty clearing in a park forest. Undecided about what will happen and whether anything will happen, the invitees stroll loosely across the clearing. After a few minutes of waiting, singing voices can be heard all around from the surrounding forest. After a few more minutes, around 50 performers slowly emerge from the forest and form a tightly packed group. In the course of the performance, the space that the group forms changes several more times so that it can be physically experienced by the audience. At the end, the audience becomes part of the singing group.

SCARS OF A COMMON AIR

100 speakers, corridor in between trees, musical composition
ca. 20 min.
2024

In “Scars of a Common Air”, a sounding space develops as you walk through a corridor in a forest. It is a concert of the voices of the non-human inhabitants of the forest and the sounds of human civilization that unfolds its dramaturgy through movement through the space influenced by sensors. Based on a multitude of sensors that react to living beings, loudspeakers hidden between trees are controlled so that the sound defines an audible architecture between harmony and dissonance. The experience of this architecture becomes a metaphor for our relationship to that environment that defines our life-support.